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LONDON, 4th June, 1900.

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CIRCULARS MAILED ON APPLICATION.

The London Season.

LONDON, October 6, 1900.



THE season opens this year with a fair prospect of having all the old people at the same old stands, with the young ones clamoring eagerly for a hearing and rarely getting it unless they pay for it as they do in Milan, Paris and Berlin. Albani, now one of the stars our grandparents admired, was the leading soloist at the Birmingham Festival,

and the veteran manager N. Vert, of Cork St. West, tells me in mournful cadences that no young soprano could be found to fill the parts, and therefore the Birmingham people had to take Albani again, although there is not one musical tone left in her throat. Had she suddenly passed away the Birmingham Festival would probably have suspended its operations to wait for some other soprano to get old enough to sing there.

I heard a dozen young sopranos in Europe this year, some of them Americans, who, although naturally lacking the experience of an elderly lady, had voices, music, soul and temperament, but as they are not known they cannot be engaged for a festival either in England or America. To become known they must pay for a début, and then they go forward, provided they make the proper impression at the début. A perilous career to enter upon, I must say. The worst of it all is that when they do succeed they get no compensation, and all they do is to look forward to a tour or engagement in the United States, where they demand ten times as much as they do not receive in Europe. The economical principle of all this is, of course, inverted, and hence the musical scheme is, at the very outset, doomed to dismal disappointments in nearly every instance. But let it go; it must, like most evils, cure itself.

Patti.

Madame Patti, now in her 58th year, opens the season at the Royal Albert Hall on October 18, and is announced not only as Madame Patti, but also as Baroness Cederström. Mr. Santley, 60 years old, is one of the soloists. The other soloists are Miss Ada Crossley, Miss Gertrude Calvert, a remarkable pupil of Blanche Marchesi; Ben Davies, and Miss Vera Margolies will play the piano—a Steinway being used in the Patti tour, which covers about a

dozen cities; Miss Alice Liebman, from Mexico, will trum the violin; Miss Clara Eissler, also suspiciously Oriental in nomenclature, will play the harp (they still do that in England); H. L. Balfour, the organ, and Messrs. Wilhelm Ganz, Mexican, and F. A. Sewell, will do the very necessary accompanying, including numerous encores already prepared, among which will be Tosti's "Gooda By," something from Carmen, "Coming Through the Rye," &c., &c. Sullivan's "Lost Chord" is not to be used on this occasion; it is now nearly entirely relegated to the Music Halls, but "The Palms" may be reiterated by Mr. Santley—ulef feshulem.

Rumford Butt.

Just as Madame Patti announces herself as Baroness Cederström, so Clara Butt is advertised

as Mrs. Kennerley Rumford. I hear her husband, who is coming with her in the United States tour, sings very daintily, but artistically, and both will leave for America together about the last week of January. Her concert at St. James Hall is announced for October 13, and her husband sings with her.

Some Concerts.

I propose to give you here a list of concerts at St. James Hall, Royal Albert Hall, Queen's Hall and Crystal Palace thus far announced, and this does not, of course, include all for the season, for there still are Steinway Hall (where next week Olitzka, assisted by Sauret, is to be heard, and also others), and Erard Hall, St. George's Hall and other small halls where concerts are given. The dates are only to December 31, except the Queen's Hall list.

ST. JAMES' HALL.

OCTOBER—	AFTERNOON.	EVENING.
Saturday, 6th.....	.....	Saturday Orchestral Concert.
Saturday, 13th.....	Miss Clara Butt and Kennerley Rumford's concert.....	Saturday Orchestral Concert.
Thursday, 18th.....	Herr Reisenauer's piano recital.....	Master Bakers' Smoking Concert.
Friday, 19th.....	West London Mission.....	.....
Saturday, 20th.....	.....	Saturday Orchestral Concert.
Monday, 22d.....	.....	First Richter Concert.
Tuesday, 23d.....	Mme. Marie Brema's concert.....	.....
Wednesday, 24th.....	Henry Bird's concert.....	.....
Thursday, 25th.....	Herr Reisenauer's piano recital.....	Balaclava Heroes' Smoking Concert.
Saturday, 27th.....	N. Vert's morning concert.....	Saturday Orchestral Concert.
Monday, 29th.....	.....	Second Richter Concert.
Tuesday, 30th.....	.....	.....
Wednesday, 31st.....	Frederick Dawson's recital.....	.....
NOVEMBER—		
Thursday, 1st.....	Donald Tovey's recital.....	.....
Saturday, 3d.....	First Saturday Popular Concert.....	Saturday Orchestral Concert.
Monday, 5th.....	.....	Third Richter Concert.
Wednesday, 7th.....	St. James' Hall Ballad Concert.....	Curtius Concert Club.
Thursday, 8th.....	Herr Reisenauer's piano recital.....	Donald Tovey's recital.
Friday, 9th.....	Rosenthal recital.....	.....
Saturday, 10th.....	Saturday Popular Concert.....	Saturday Orchestral Concert.
Wednesday, 14th.....	St. James' Hall Ballad Concert.....	Curtius Concert Club.
Thursday, 15th.....	Donald Tovey's recital.....	British and Foreign Bible Society.
Friday, 16th.....	.....	Henry Such's Orchestral Concert.
Saturday, 17th.....	Saturday Popular Concert.....	Saturday Orchestral Concert.
Monday, 19th.....	Royal Academy of Music.....	Herr Kupferschmidt's recital.
Wednesday, 21st.....	St. James' Hall Ballad Concert.....	Curtius Concert Club.
Thursday, 22d.....	Donald Tovey's recital.....	Linen and Woollen Drapers' Smoking Concert.
Saturday, 24th.....	Saturday Popular Concert.....	Saturday Orchestral Concert.
Monday, 26th.....	Miss Marguerite Elzy's recital.....	.....
Wednesday, 28th.....	St. James' Hall Ballad Concert.....	Curtius Concert Club.
Friday, 30th.....	.....	Annual Scotch Concert.
DECEMBER—		
Saturday, 1st.....	Saturday Popular Concert.....	Saturday Orchestral Concert.
Wednesday, 5th.....	.....	Curtius Concert Club.
Thursday, 6th.....	.....	Cammeyer's Banjo Festival.
Saturday, 8th.....	Saturday Popular Concert.....	Saturday Orchestral Concert.
Tuesday, 11th.....	Madame Marchesi, M. Johannes Wolff and Herr Schonberger's recital.....	.....
Wednesday, 12th.....	.....	.....
Saturday, 15th.....	Saturday Popular Concert.....	Saturday Orchestral Concert.

(Continued on page 6.)

QUEEN'S HALL AND ROYAL ALBERT HALL.

SEPTEMBER—

- 28 S. H. Lane Wilson's recital.
29. S. Clifford Harrison's recital.

OCTOBER—

6. S. Clifford Harrison's recital.
13. S. Clifford Harrison's recital.
18. S. Miss M. Williams' concert.
20. S. Clifford Harrison's recital.
24. S. Miss F. Almond's recital.
25. S. Edward Iles' song recital.
27. S. Clifford Harrison's recital.
31. S. Miss Vereker's concert.
31. S. Dennis Drew's concert.

NOVEMBER—

1. S. Edward Iles' song recital.
3. S. Clifford Harrison's recital.
8. S. Edward Iles' song recital.
10. S. Clifford Harrison's recital.
10. St.G. Charles Fry's costume recital.
15. S. Mrs. Norman O'Neill's concert.
17. S. Clifford Harrison's recital.
17. St.G. Charles Fry's costume recital.
24. S. Clifford Harrison's recital.
24. St.G. Charles Fry's costume recital.

DECEMBER—

1. S. Clifford Harrison's recital.
1. St.G. Charles Fry's costume recital.
6. S. Mrs. Norman O'Neill's concert.

CRYSTAL PALACE.

October 13, 20, and November 3, at 3.30—

Robert Newman's Queen's Hall Orchestra.
Conductor, Henry J. Wood.

October 27 and November 10, at 3.30—

August Manns' Concerts.
Conductor, August Manns.

November 17, at 3.30—

Wagner Concert, by the Richter Orchestra.
Conductor, Dr. Hans Richter.

Newman's Concerts.

In addition to the above, I give herewith the programs of Newman's Symphony concerts at Queen's Hall, and additional dates of musical events in the same hall and other halls—Mr. Newman being interested in these.

ROBERT NEWMAN'S SYMPHONY CONCERTS.

QUEEN'S HALL.

CONDUCTOR, HENRY J. WOOD.

Saturday Afternoons at 3—October 27; November 10, 24;
December 8, 1900.

ROBERT NEWMAN'S QUEEN'S HALL ORCHESTRA OF 105 PER-
FORMERS.

PRINCIPAL VIOLIN, ARTHUR W. PAYNE.
ORGANIST AND ACCOMPANIST, PERCY PITT.

SATURDAY, OCTOBER 27, AT 3.

Prelude, Parsifal.....Wagner
Scena, Abscheulicher (Fidelio).....Beethoven
Madame Blanche Marchesi.
Symphony in B minor, No. 6 (Pathétique).....Tschaikowsky
Violin Concerto in A minor (Scena Cantata).....Spohr
Lady Halle.
Song, La Cloche.....Saint-Saëns
Mme. Blanche Marchesi.
Marche Slave.....Tschaikowsky

SATURDAY, NOVEMBER 10, AT 3.

Overture, Egmont.....Beethoven
Song, O Moon, Art Thou Clad in Silver Mail? (Ivan-
hoe).....Sullivan
Mme. Amy Sherwin.
Violin Concerto.....Beethoven
Monsieur Ysaye.
Symphony in B minor, No. 8 (Unfinished).....Schubert
Songs—
Mignon Lied.....Liszt
Comment disaient-ils.....Liszt
Mme. Amy Sherwin.
Capriccio Italien.....Tschaikowsky

SATURDAY, NOVEMBER 24, AT 3.

Overture, Coriolanus.....Beethoven
Prelude and Shepherd's Air, Act III. (Tristan and
Isolde).....Wagner
Cor Anglais Solo—Monsieur Fonteyne.
Aria, La Fiancée du Timbalier.....Saint-Saëns
Mme. Marie Brema.
Symphony in E flat, No. 3, Eroica.....Beethoven
Piano Concerto in G major, No. 4.....Beethoven
Signor Busoni.
Songs—
Der Doppelgänger.....Schubert
(Orchestrated by Theodore Thomas.)
Shepherd's Cradle Song.....Arthur Somerwell
Mme. Marie Brema.
Polonaise No. 2, in E.....Liszt

SATURDAY, DECEMBER 8, AT 3.

Norwegian Rhapsody.....Lalo
Siegfried Idyll.....Wagner
Aria, Celeste Aida.....Verdi
Antonio Paoli.
Symphony No. 2, in D.....Brahms
Violin Concerto.....Mendelssohn
Mme. Von Stosch.
Songs—
Je ne veux pas autre chose.....Percy Pitt
Viatique.....Chaminade
Antonio Paoli.
Scherzo Capriccioso.....Dvorák

ROBERT NEWMAN'S SYMPHONY CONCERTS.

CRYSTAL PALACE.

CONDUCTOR, HENRY J. WOOD.

Saturday Afternoons at 3.30—October 13, 20; November
3, 1900.

ROBERT NEWMAN'S QUEEN'S HALL ORCHESTRA OF 105 PER-
FORMERS.

PRINCIPAL VIOLIN, ARTHUR W. PAYNE.
ORGANIST AND ACCOMPANIST, PERCY PITT.

SATURDAY, OCTOBER 13, AT 3.30.

Overture, Die Meistersinger.....Wagner
Aria, Ah! perfido (Fidelio).....Beethoven
Mme. Blanche Marchesi.
Symphony in B minor, No. 6 (Pathétique).....Tschaikowsky
Polonaise in E for Pianoforte and Orchestra.....Weber-Liszt
Miss Adela Verne.
Ballade, Der Erlkönig.....Schubert
Mme. Blanche Marchesi.
Suite, Casse-Noisette.....Tschaikowsky
Celesta—Percy Pitt.
Prelude and Liebestod (Tristan and Isolde).....Wagner

SATURDAY, OCTOBER 20, AT 3.30.

Overture, Benvenuto Cellini.....Berlioz
Closing Scene from Die Götterdämmerung.....Wagner
Mme. Marie Brema.
Symphony in C minor, No. 5.....Beethoven
Piano Concerto in E flat (The Emperor), No. 5.....Beethoven
Signor Busoni.

Songs—
L'Heureux Vagabond.....Alfred Bruneau
My Gentle Harp (old Irish melody).....Arr. by Stanford
(With harp accompaniment by Miss Miriam Timothy.)
Mme. Marie Brema.

Trauermarsch from Götterdämmerung.....Wagner
Prelude to Act III. (Lohengrin).....Wagner

SATURDAY, NOVEMBER 3, AT 3.30.

Overture, Leonora No. 3.....Beethoven
Lohengrin's Narration (Lohengrin).....Wagner
Antonio Paoli.
Symphony in A, No. 7.....Beethoven
Violin Concerto in G minor, No. 1.....Max Bruch
Mme. Von Stosch.
Preislied (Die Meistersinger).....Wagner
Antonio Paoli.
Overture, 1812.....Tschaikowsky,

Queen's Hall.

PROMENADE CONCERTS.

Every Evening at 8, August 25 to November 10.
SYMPHONY CONCERTS, QUEEN'S HALL.

1900—October 27; November 10, 24; December 8, at 3 p. m.

CRYSTAL PALACE.

1900.—October 13, 20; November 3, at 3.30 p. m.

QUEEN'S HALL.

1901.—Jan. 26; Feb. 9; March 2, 16, at 3 p. m.

THE SUNDAY CONCERT SOCIETY'S SUNDAY AFTERNOON
CONCERTS.

October 7, and every Sunday afternoon at 3.30.

CHEVALIER RECITALS.

October 22 and daily at 3. Thursdays and Saturdays, 3
and 8.30.

YSAYE CONCERTS.

In November, particulars of which will be duly announced.

ST. ANDREW'S DAY CONCERT.

November 30, at 7.30.

CHRISTMAS DAY CONCERT.

December 25, 1900, at 3.30 p. m.

ASH WEDNESDAY CONCERT.

February 20, 1901, at 3 p. m.

GOOD FRIDAY CONCERTS.

April 5, 1901, at 3 and 7.30 p. m.

LONDON MUSICAL FESTIVAL, 1901.

April 29 to May 4.

The Richter Programs.

The Richter concert dates are already incorpo-
rated in the dates given above in the St. James Hall
list, but the detailed programs should be added.
The concert master is Ernst Schiever.

PROGRAM OF FIRST CONCERT.

Monday evening, October 22.

Overture, Leonora, No. 3.....Beethoven
Vorspiel, Act III., Die Meistersinger.....Wagner
Symphonic Poem, Hunnenschlacht (with organ).....Liszt
Overture, Carneval Romain.....Berlioz
Symphony, No. 3, in F.....Brahms

PROGRAM OF SECOND CONCERT.

Monday evening, October 29.

Fantasy-Overture, Hamlet.....Tschaikowsky
Siegfried Idyll.....Wagner
Vorspiel, Parsifal.....Wagner
Huldigungsmarsch.....Wagner
Symphony, No. 6, in C minor.....Glazounow

PROGRAM OF THIRD CONCERT.

Monday evening, November 5.

Vorspiel, Die Meistersinger.....Wagner
Charfreitagszauber, Parsifal.....Wagner
Vorspiel und Liebestod, Tristan and Isolde.....Wagner
Walkürenritt, Die Walküre.....Wagner
Symphony, No. 5, in C minor (op. 67).....Beethoven

N. Vert, the manager, tells me that the subscrib-
ers to these concerts want Wagner music, with here
and there Beethoven, but hardly any other works,
and that there are no soloists for these concerts, be-
cause the good ones demand too much and the in-
ferior singers cannot be used. The income from
the subscriptions and sales is too meagre to allow
any costly solo expenditures, and hence the pro-
grams are so arranged that soloists are dispensed
with

Well, we have had many orchestral concerts in
America without soloists, and they represent the
ideal conception of a conductor's concert, but the
public desires the concrete element in concerts, and
therefore most orchestral concerts must have solo-
ists. The three Richter concerts in London are not
a specimen of general tendency. If they were bet-
ter patronized soloists would be engaged. Would
they not be better patronized if good soloists were
announced? I do not mean the singers our grand-

parents loved to hear, but new, fresh, healthy, intelligent singers.

Notes.

It was said that Edward Lloyd, the English oratorio tenor—59 years old—is to make a concert tour of America and Australia, but Mr. Vert says there is nothing definite to be said on the subject. The combined ages of Patti, Albani, Sims Reeves, Santley and Lloyd run to about 300 years. Why does not some enterprising manager engage all these active singers for a great farewell "all around the world tour," advertising them as

THE GREAT QUINTET!

A TOTAL OF 300 YEARS

IN
FIVE SINGERS

HEARD BY OUR GRANDPARENTS!

ARE STILL SINGING

(OR SINGING VERY STILL)

P. S.—DON'T LISTEN TO YOUNG, HEALTHY AND MUSICAL VOICES,
BUT PATRONISE THE GREAT AGGREGATION THAT
USED TO SING IN THE DAYS OF

OUR GRANDPARENTS.

AMONG

THE PIECES OR NUMBERS TO BE SUNG
THERE WILL BE

"HOME, SWEET HOME"
"LISTEN TO THE MOCKING BIRD"
"GOODA BY"
"MAY MORNING"
"MISERERE"
"THE PALMS"
"DUET FROM PURITANA"
"THE LAST CORD"

There is a great amount of business in this scheme in Great Britain, America and Australia, and the route can be laid out to run long enough to put about five years more on each artist.

* * *

Moriz Rosenthal, who has been at Landro-Hohlenstein, has returned to Vienna, preparatory to his extensive recital tour, as already announced.

Maud Powell will finish a Yorkshire tour in a day or so, and returns to London to-morrow.

Miss Fannie Francesca is in Amsterdam. It is rumored that she is soon to be married to an English gentleman.

Alice Verlet is in Paris, busy with rehearsing for her approaching reappearance at the Opéra Comique, Paris.

The house of Johannes Brahms, at Gmünden, Salzkammergut, was opened on September 28 as a Brahms Museum. Many interesting relics are to be found there, chiefly collected by Müller von Aichholz, one of Brahms' most intimate friends. The doors and windows are from the villa so long inhabited by Brahms at Ischl.

Madame Clementine de Vere-Sapio, who is a member of the Moody-Manners Opera Company, giving performances in the large cities, has had distinct triumphs in Manchester, Liverpool, Birmingham and other cities. The criticisms are replete with the highest praise and the most flattering encomiums of her artistic work. Madame de Vere was booked to leave Southampton on the Fürst

Bismarck on October 4 to fill an engagement as one of the soloists at the opening of Symphony Hall, Boston, October 15, and the day after she returns to Europe to rejoin the opera company. Mr. Sapio is one of the conductors of the company.

Harold Bauer, the piano virtuoso, sails for America on the Kaiser Wilhelm der Grosse on November 14 from Cherbourg.

I learn that the director's place at the Academia Santa Cecilia, Rome, has been offered to Mascagni.

Mr. Stengel, the husband and manager of Madame Sembrich, made an excellent selection in appointing as his American Press representative Lawrence Reamer, of the New York Sun. Mr. Reamer has experience, and is gradually making his musical gossip column in the Sun a most attractive feature of that remarkable paper.

The managers of Kubelik, the young Bohemian violinist, are asking \$1,000 for him a concert and the expenses in the United States of four persons. No such money is paid to hear him in Europe, but as we hear better and listen more attentively than they do in Europe we should also pay more. If there is any other reason for paying more I do not see it, for the United States, like Europe, is on a gold basis. The little gold Kubelik gets in Europe is no better in quality than the big gold he asks for here. I learn from best authority that he has remarkable technic, but no temperament whatsoever. It happens that we want both in America. But by the time he reaches our shores he may have acquired the other.

BLUMENBERG.



GERMAN HEADQUARTERS OF THE MUSICAL COURIER, {
BERLIN, W., LINGSTRASSE 17, September 28, 1900.

LAST night Director Holpauer tendered to an unfortunately not very large sized audience a commemoration performance of "Undine," the opera which, among all of his works, was and remained the composer's favorite. It cannot be said that it was also Lortzing's best work, for his greatest strength and originality were concentrated in the humorous side of music. Nevertheless, the many extirpations of some important episodes and substitutions of other extraneous music, some of it not even of Lortzing's composition, which were made after the first not very successful production of this work at Hamburg fifty-five years ago, and which were maintained also at the first Berlin production of "Undine" at Kroll's on September 27, 1850, cannot be termed as so many artistic ameliorations. It is true the work became popular—in fact, a great favorite Spieloper in this garbled version—but last night's performance of "Undine" in a restoration to its original form showed conclusively that Lortzing was ill-advised when he consented to cuts which interfered with the understanding and sense of the action, and allowed other music of far greater triviality to be substituted in the place of his own. Some of the latter were excised from the Royal Opera House productions of late years, but the intendency was not radical enough in this respect. Last night, however, all extraneous "inlays," like the ridiculous song of the bottle, were omitted. Instead of the Gumbert weak Lied composed for Kuchleborn we heard for the first time the duet between Kuchleborn and Undine, a piece of music which is rich in musical and dramatic beauties, but which, though it is contained in the piano score, was never sung, for the orchestral scores had in its place the Gumbert substitution. The only still extant version of the orchestrated duet is contained in the original score of "Undine," now in the possession of Georg Richard Kruse, the eminent Lortzing biographer. This gentleman, who seems to be an equally competent wielder of the baton as of the quill, not only loaned the original score in Lortzing's handwriting for this commemoration, or rather resurrection, reproduction of "Undine," but he had also studied the work most conscientiously with all concerned, soloists, chorus and orchestra, and hence the performance under his authoritative guidance was in every way a very satisfactory and highly interesting one.

I spoke of the restored duet first, because it is also dramatically one of the most important numbers of the entire opera, and only through the text of this duet the action of the fourth act becomes comprehensible. But there are other changes of note, and not merely of notes which deserve mention, although, like the aria of Bertholda (with male chorus), they are not among the most original or forceful creations of Lortzing, who was ever more in his element when writing humorous than when essaying romantic music. Still, the B major finale of the first act is in point of dramatic qualities and building up to a climax perhaps one of the best of all of Lortzing's creative efforts. In the finale of the second act the touching larghetto, "Stosse von Dir nicht die Deinen," was sung by the representative of the part of Undine, and one wondered why it had been extirpated in all previous productions of the work. The former way of introducing the two last acts by tiresome dialogues was changed back to the original way of the composer, viz.: For the third act the restitution of the hunters' chorus, and as introduction for the fourth act the A flat aria of Knight Hugo, which, though it is rather difficult to sing, is also a grateful number for a good vocal artist such as, for instance, Herr Wilhelm Meyer, who interpreted the part last night, and scored quite a deserved success with just this bravura piece.

There is much to say in praise also of the other solo personnel in this very acceptable and in many respects

superior reproduction of a work which, after all, requires some first-class singers. Excellent in every respect was Miss Camilla Goetzel, in the title part, and Gustav Waschow, as Kuchleborn. Elsa Salvi sang the trying role of Bertholda, which requires a combination of dramatic and coloratura soprano, with sufficiently developed vocal technic, but in rhythmically imperfect style. She gave the conductor a good deal of trouble and was the cause of a few slight hitches in the otherwise excellent ensemble, in which the chorus, as well as the orchestra, did their share in an immaculate manner. Otto Nowack, as Veit, had to contend against the mental comparison one could not help making with Lieban, who impersonates and sings the part with inimitable humor of a more refined nature than the Theater des Westens buffo-tenor controls. But he was good, nevertheless, and he amused the gods of the gallery.

The stage management and scenery were equal to the demands of the occasion, and it is to be noted that the change of scene without a dropping of the curtain in the finale of the opera took on the true character of fairy tale opera as desired by the composer.

The receipts of this performance, which regrettably cannot have been very large, are to go toward the fund for the erection of the intended Lortzing monument at Berlin.

Berlin is so rapidly developing as a musical centre that one can scarcely be astonished when hearing of a project for still another operatic undertaking. Besides the Royal Opera House, the Theater des Westens, Kroll's and the Richard Wagner Theatre, to be erected some time in the near future by the royal intendency, an Opéra Comique is to be established in Berlin. Not an Opéra Comique such as exists in Paris, but a theatre which will produce in most refined style only comic operas (not operettas) of the real old type and specialties in the same line. Max Heinrich, formerly director of the Lubeck Theatre, and no relative of the great American baritone of the same name, is the sponsor of the undertaking, of which he is reported to be the artistic head. The new theatre is to be built somewhere in the constantly growing up western section of Berlin, and work upon it will be commenced in November next, while the opening performance is promised for the fall season of 1901.

The Royal Opera is preparing for the near future a newly studied and newly mounted reproduction of Mozart's "Don Giovanni." The opera will then be performed with completely new equipment in the matter of scenery, as well as costumes, and what is more important still, it will be presented in the excellent revised edition of the late Hermann Levy, of Munich.

The new buildings which the Government put up as the future homes for the Royal High Schools for the Fine Arts and Music are nearing completion, and were a few days ago opened for the first time for inspection. The complex is situated in Charlottenburg, not so convenient or centrally located for music students as is the old and now soon to be vacated building of the Royal High School for Music on Potsdamer street. The main front of the new buildings faces Hardenberg street, and is imposing, but comparatively simple in outward appearance. The High School for Music is situated with its front toward the much more quiet Fasanenstrasse, from which an entrance also leads into the main building, which forms the music school proper. According to the nature of the lessons the teaching rooms are small, only 4 by 6 metres in size, but numerous. There are also not wanting a number of recreation rooms, for teachers as well as for students of both sexes. The middle section of this main building is three stories high. The side wing to-

ward Hardenberg street is intended for a concert hall. It will have separate entrance doors from those that lead to the school building, and will contain a box reserved for royalty. The podium will be large enough for 600 performers (orchestra and chorus), and the seating capacity is calculated for 1,000 listeners. The hall can be rented for concerts other than those given by the Royal High School and its forces. What was originally intended for a vestibule has finally been enlarged into a theatre; it is situated toward Kurfuersten Allee. Here pupils can be tried conclusively as to whether they have sufficient ability for appearance in public and whether they are better adapted for an operatic or a concert career. The theatre can also be used for dramatic and other purposes of study and stage appearance, as well as for larger concerts than those that could be given in the afore-mentioned concert hall. The study of the acoustic properties of these structures will be entered into more intimately by Professor Joachim and Prof. Adolph Schulze, of the Royal High School, after the completing of the interior decorations. While the studios for fine arts were opened on October 1, the Royal High School for Music department is not to be occupied until April 1, 1901.

I learn from a reliable source that Kubelik, the violin wonder, who made such pronounced success in Vienna and London, and who scored an equally flagrant fiasco in Berlin, will go to the United States in February next, under the management of his own impresario, Mr. Dunkel, from Budapest.

No doubt the Bungert bubble is burst, and of the great Godesberg undertaking, the Bungert-Bayreuth, nothing is said or heard nowadays, although only two years ago the papers were full of preliminary puffs. In the meantime, however, the composer himself has not been idle. He has finished the operatic drama "Nausikaa," the third now completed section from his cycle of "The Homeric World," and like its two predecessors, "Odysseus' Return" and "Kirke," the new work will be first brought out at the Dresden Court Opera-House. "Nausikaa" has also been accepted for performance by the Hamburg Opera House, but Berlin has so far and probably will in future be closed to anything later than "Odysseus' Return," which did not prove a success here, despite great efforts that had been made in the way of réclame, and, above all, of a worthy reproduction. What became obvious to every unbiased musical mind at the first hearing of that operatic drama was the fact that Bungert has the pretensions, but not the gifts, to become a second Richard Wagner.

Prof. Karl Klindworth celebrated on the 25th inst. his seventieth birthday anniversary in fairly good health at his private residence at Potsdam, near Berlin, surrounded by a number of pupils and friends. I cannot say that I have ever been an admirer of the old gentleman, either as pianist, pedagogue or conductor—he is not known to me at all as a composer—but there is no doubt that he is an excellent musician. His Chopin edition—although there are many places in it which show peculiarity rather than refined musical taste; his revising of the Beethoven sonatas and of the "Well Tempered Clavichord," above all his piano scores of the "Nibelungenring," of which he has just now completed a simplified edition, all go to prove this. Besides that, a man could not have won the friendship of a Wagner and a Liszt, of Bülow, Raff, Draesecke and others with whom he was intimately associated at Weimar during the proudest musical period of the famous old town if he had not been someone. Klindworth was born at Hanover, and is therefore neither an Englishman nor a Russian, as is erroneously believed by many. He started his career as piano pedagogue and pianist in London, and from 1868 till 1884 was professor at the Moscow Imperial Conservatory, which facts may have given rise to the mistakes as to his nationality. The Berlin conservatory, which he started later on, and with which school for piano playing Hans von Bülow was connected for a time, was in 1893 amalgamated with the Xaver Scharwenka conservatory, and hence Berlin has since that year a Klindworth-Scharwenka conservatory. But of late years Professor Klindworth has retired from the said institute and is now a private teacher at Potsdam.

Willy Burmester, the violin virtuoso, is at present upon a tournée through Scandinavia, and at his first concert in Christiania made such a hit as has rarely been witnessed there before. The press of that city unanimously pays tribute of admiration to his ripe art and consummate technical skill.

The Richard Wagner Society of Berlin feels that its raisons d'être are becoming exhausted almost as much as its own vitality. In order to raise the throbbings of the latter, especially in the matter of cash influx, it has been

proposed to admit to a sort of semi-membership everybody who will pay the small sum demanded for the admission to the course of concerts, lectures and equally interesting musical entertainments proposed for the future. The musical activity itself is to be widened beyond the original scheme of the founders, in so far as besides two big orchestral concerts, such as were given also in former years, the Verein will arrange chamber music soirées and modern song recitals. Lectures on themes reflecting upon Wagner's art and papers on Wagnerian music dramas, with illustrations at the piano, probably in the style of those I heard, or mostly did not hear, delivered by Krehbiel and his artistic helpmates at New York, are also planned, and all this one can enjoy for the moderate sum of annual dues of 4 marks, viz., 96 American cents.

The venerable old Singakademie Chorus is in the throes of an election. Since Edward Grells, on March 1, 1853, was elected by a vote of 140 out of 170 eligible members, no election has ever taken place, for Prof. Martin Blumner succeeded Grells, of whom he had been the assistant, without an election on the occasion of the latter's demise. Now, however, an election by vote has been decided upon, as August Klughardt of Dessau, who had been offered the successorship of Blumner, has declined to accept the position. There were about thirty applicants for the well paid post of director of the Singakademie, not one of whom, however, strictly complies with article 32 of the constitution and by-laws of the Singakademie organization, viz.: that the director should be an "acknowledged (anerkannt) composer in the field of the severest style of music." This is rather an autocratic condition in these days of modern progress in music, and the said paragraph of the constitution should and probably would have been changed many years ago, had not Professor Blumner, who held the directorship until last fall, been one of the severest of autocrats himself. Among the candidates for his successorship four had been invited to conduct on trial last May. These were Spengel, Frischen, Berger and Georg Schumann. Of these four our American born composer, Wilhelm Berger, and Frischen, from Hanover, were considered as having the best chance for an election. Unquestionably Berger could have been declared victor at the convocation which took place yesterday, if an element of old fogies had not resisted his selection for the more than stupid, ridiculous reason that "Berger was on terms of close personal friendship with Siegfried Ochs, the conductor of the modern tendenced Berlin Philharmonic Chorus." No definite result was obtained at this election and another meeting will take place some time next month.

Among the musical personages I met in the course of the week was my old friend, Charles Steinway, of New York, head of Steinway & Sons, of New York. Henry Ziegler, chief of the technical department, is also in Germany at the present moment, and is expected to reach Berlin next week.

Three foreign artists will shortly appear "as guests" at the Berlin Royal Opera House. Melba will be heard here only once in "Traviata." The Milan baritone, G. Mario Sammarco, will sing Tonio, Falstaff and Rigoletto, and a new star, Miss Barriutos, who is said to be possessed of a phenomenal voice, will also make her debut here.

One of the most interesting as well as one of the most modest of callers that ever passed the threshold of the Berlin office of THE MUSICAL COURIER was Mrs. Helen Hesse from Austin, Tex., who for the last three years has been a pupil of the excellent young American piano pedagogue, Edward Schirmer, and who now intends to return for a time at least to her native land, and will in all probability settle in Chicago. Mrs. Hesse was kind enough to play for me as samples of her pianistic acquirements the Beethoven E flat Sonata from op. 31, Chopin's B major Nocturne and Bach's D minor Toccata and Fugue. In the last named work she displayed power, both of a physical

and of an intellectual nature, which one would hardly have attributed to one of so frail and tender an appearance, while the Chopin Nocturne was interpreted with an amount of tenderness in touch and feeling in conception that exhausted the musical possibilities of this poetic piece of piano music. The Beethoven Sonata likewise revealed a good and healthy musical mind and excellent training of a technical nature, such as most of Schirmer's pupils I have so far heard can boast of. Taken all in all I think Mrs. Hesse's acquirements are such that they warrant my predicting for her a bright future in America.

The more I see of Leopold Godowsky the better I like him. He is an extraordinary musician among pianists and intellectually as well as technically a phenomenal fellow. Godowsky came to tell me that he has settled in Berlin for the next three months and has taken up his residence at No. 43 Joachimsthalstrasse, which address I put down here in print, as it is now and probably will remain in demand a good deal. Godowsky will appear for the first time in Berlin in a concert of his own, with the Philharmonic orchestra on December 6, at the Beethoven Saal.

A thirteen year old miss, named Flora Joutard, from San Jago di Chile, who was among the number of visitors, showed me and played for me four small pieces for the piano, which reveal genuine talent of a refined creative order, rare among those of her sex, and rarer still in one so young. Miss Joutard, in piano playing, is a pupil of Anton Foerster, and in composition, of Max Loewengard. If she progresses on the given lines she will unquestionably make a name for herself.

Frank O'Brien, a young blind pianist from Boston, recommended by no less an authority than Philip Hale, came to ask advice in the matter of a teacher for the piano. Professor Jedliczka's name had been mentioned to him, and I seconded the motion. It is remarkable with what safety some of these blind people scramble over the keyboard, even in jumps of wide range. Mr. O'Brien's playing of the Waldstein Sonata gave me a respectable example of his ability in this direction.

The Misses Mamie and Dora Sherratt from Chicago, the younger of whom is a vocal pupil of Mrs. Minnie Fish Griffin, and the elder a piano pupil of Godowsky, who had spoken of her to me, also paid me a short visit. As the proof of all pianism consists in the playing thereof, I had in Miss Dora Sherratt's conquering of the Chopin F minor study from op. 25 and of Grieg's G minor Ballad, in the form of variations, ample occasion to enjoy her abilities in a technical as well as her taste in a musical direction.

Sir Henry Heyman, K. S. O., from San Francisco, sent me his pupil, Maurice Rose, from the same city, whose intentions are to perfect himself in the art of violin playing, in which he must already possess a considerable degree of proficiency, as the praise of his teacher and the repertory the young man controls bear testimony to.

W. W. Way, a young baritone from New York, and Alfred Moritz, musical instrument manufacturer from Dresden, were likewise callers at this office. O. F.

Leopold Winkler.

AFTER his successful re-entrance into the concert field, Leopold Winkler, the pianist, finds himself with more offers than he could accept in two seasons. He declined two excellent opportunities to travel with leading concert companies, for the reason that he prefers to remain and give here a number of recitals. Winkler will also appear as soloist at several important concerts. He will play at the concert of the Brooklyn Saengerbund, November 19, the Liszt "Hungarian Fantaisie," a composition which this artist plays in masterly style. Winkler's return to the concert stage has been very gratifying to the musical people in New York. His playing appeals strongly to this class of discriminating supporters of finished musical performances.

The first rehearsal of the third season of the Dorchester (Mass.) Choral Society brought out the largest attendance the society has had up to the present. The new conductor is James W. Calderwood.

Music in Canada.

THE MUSICAL COURIER,
86 GLEN ROAD, ROSDALE, TORONTO,
OCTOBER 18, 1900.

A NEW concert hall, which will seat 750 people, is being erected in Ottawa by J. L. Orme & Son. The first musical events announced to take place in this building are a series of recitals, arranged by W. Spencer Jones, the attractions including the Hungarian Gypsy Band, December 19; the Stephenson String Quartet, January 9; the Boston Ladies' Symphony Orchestra, February 3, and Ernest Gamble, basso, and Edwin M. Shonert, April 24.

This season the Ottawa Choral Society will perform Taylor's "Hiawatha," Liza Lehmann's "In a Persian Garden" and Bennett's "May Queen."

Eduard Strauss' Orchestra will play in the Russell Theatre, Ottawa, on October 29.

The Ottawa Amateur Orchestral Society is resuming rehearsals.

The Ottawa Evening Journal of October 6 contains a well written article relating to the musical interests of that city. The writer is sufficiently liberal to refer to Toronto as the "musical capital of Canada." He also ventures to make the ensuing interesting statement: "Among influences adverse to the study of music from the composer's standpoint may be named the high price of printed music caused by the import duty. No one pretends that Canadian publishers could, by the help of any tariff, rival the editions of Peters, or produce a stock of choral music comparable with Novello's; the tariff here serves no protective purpose, and the most ardent advocate of a national policy might vote for imitating those Australian colonies who, in the interests of general education and culture, admit printed music and books free of duty."

Mrs. Jean D. Ives, who, as already stated in these columns, has taken charge of a series of Sunday sacred concerts in Montreal, is an accomplished musician, having studied with Oliver King and also with American teachers, including exponents of the Virgil Clavier system and William H. Sherwood. In the art of piano accompanying and in ensemble playing she received valuable instruction from the late Franz Jéhin Prume, of Liège, Belgium, and afterward of Montreal. She has creditably accompanied prominent artists, among whom may be mentioned Lady Hallé, Henri Marteau, William H. Rieger and Miss Edith J. Miller. With the Montreal Symphony Orchestra Mrs. Ives has been associated since its inauguration, appearing twice annually at its concerts.

The Montreal Gazette recently made the ensuing estimate of this musician's interpretation of Chopin: "Mrs. Ives contributed materially to the enjoyment of the concert by three selections from Chopin's musical compositions, and as a contrast three selections from the works of the American composer MacDowell. Her playing of Chopin's music was marked by an appreciation of and insight into its meaning that was most refreshing."

In the Canadian metropolis popular Saturday afternoon ballad concerts are to be given this autumn as previously, the first taking place on October 20 under distinguished patronage. At these events Miss Hollinshead, the solo-

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ist, will be associated with F. H. Blair, organist of St. Andrew's Church, Montreal.

Montreal's Windsor Hall, in which prominent recitals and concerts have frequently been held, is soon to be transformed into a café, above which will be erected a hotel.

On September 28 the following important announcement emanated from Montreal:

Now that the war in South Africa is about over a movement is on foot to have a big Thanksgiving service held in Notre Dame Church in the very near future. The Archbishop of Montreal is to be asked to give the proposal his official support and encouragement, and to issue the necessary permission to the authorities of Notre Dame to make arrangements for the service. It is said that the service will, in many respects, be similar to that held in the same church on the occasion of the Queen's Diamond Jubilee, and following the precedent set on that occasion, Protestant musicians and singers will be asked to assist in the musical program.

The matter is to be brought to the attention of Archbishop Bruchesi at once, in order that the service may take place before Advent.

In the Province of Quebec five presentations of Gounod's "Redemption," under the direction of O. Stewart Taylor, aroused considerable interest this month, the places and dates being as follows: Cookshire, October 2; Compton, October 4; Coaticook, October 8; Richmond, October 10, and Sherbrooke, October 12.

On October 2 in Sherbrooke, Que., Madame Nilca gave an artistic song recital. The assisting musicians

were Miss Lindsay, a pupil of Madame Nilca, and Mme. E. Codere, accompanist.

Professor C. H. Porter has resigned his directorship of the Halifax, N. S., Conservatory of Music, in order to assume, for the Maritime Provinces, managerial control of a prominent New York life insurance company. Professor Porter's successor at the conservatory is Felix Heink, who is a native of Germany, and has had considerable musical experience on this continent. Mr. Heink's father was Counsellor of the Regency at the Court of Saxony.

The Orpheus Club, of Halifax, has been fortunate in retaining as its conductor Professor Porter, with whom will be associated C. B. Wikel, vocal instructor.

It is announced in Halifax that Leonora Jackson, the young American violinist, will shortly be heard in that city.

Miss Frances Travers, soprano, of St. John, N. B., gave a successful concert in Orpheus Hall, Halifax, on the evening of September 20, the assisting performers being the Misses White, pianist and 'cellist, and Miss Gladys Tremaine, violinist. The program included classical songs and a Rubinstein Trio for piano, 'cello and violin.

October 6, 1900, marks the initial publication date of a new Canadian paper, the *Bluenose*, of Halifax, N. S., the excellent motto of which literary venture is "Altiora Petimus," as this extract from its editorial columns indicates:

"We would particularly like to bring prominently before our people the part that fine taste plays in progress, and we will endeavor to lay before our readers all the

suggestions and all the good opinion that we can gather together between the covers of our paper on whatever pertains to the improvement of our country—both of the country itself and of its people. Whatever pertains to the advancement of commercial and industrial activity, whatever has to do with beautifying our towns and country places and improving the face of the country; whatever is likely to make people more thoughtful and to raise the tone of our mental, moral and spiritual life—all this the *Bluenose* will endeavor to keep to the front."

Charlton's Carnegie Hall Office.

LOUDON G. CHARLTON announces that during the past week he has made the following bookings for the artists under the management of his Carnegie Hall office:

Clarence Eddy, the organist—In Taunton, Mass.; New York City, Louisville, Ky., and Marietta, Ohio.

Katharine Fisk, contralto—In Aurora, N. Y.; Norwalk, Conn. (return engagement, she having appeared there last month); Lincoln, Neb., and Chicago, Ill.

Leonora Jackson—In Holyoke, North Adams, Fitchburg, Lynn, Mass.; Meadville, Pa.; Urbana, Ill.; Des Moines, Ia.; Rome, Ga.; Montgomery, Ala., and Holland, Mich.

These three artists will be very busy this season. Mr. Eddy arrived from Paris on the 13th and starts on tour immediately. Katharine Fisk has already filled four engagements this season, which at so early a date is a rare thing. Leonora Jackson and her excellent company open their transcontinental tour in Stamford, Conn., on October 16, and are booked solid to November 9, playing in that time nineteen engagements.

In the meantime, Mr. Charlton is closing contracts for dates in Ohio, which, when completed, will fill November.

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Pacific Coast News.

Mabel Fisch and Ruth Macdonald-Gorton played a violin duet at an entertainment at the Clunie Opera House, Sacramento, Cal., on the 2d.

Frederick Biggerstaff, the San Francisco pianist, who recently returned from three years of study in Berlin and Paris, will give a piano recital at Sherman-Clay Hall, San Francisco, the latter part of October, assisted in vocal numbers by Mrs. Leccie Sedgeley-Reynolds, contralto. Before going abroad Mr. Biggerstaff was known as one of Louis Lissers' most talented pupils. In Berlin he studied with Barth, and in Paris with Moszkowski. Among Mr. Biggerstaff's most valued friendships made in Berlin was that of Dr. and Mrs. George Martin, formerly of Oakland, in whose delightful home life he was often privileged to share. Dr. Martin has made a marked success in the practice of his profession of dentistry in the German metropolis. Immediately upon his return to San Francisco Mr. Biggerstaff was offered, and accepted, the position of instructor of piano at Mills College.

The Minetti Quartet gave its first concert of the season at Sherman-Clay Hall, San Francisco, on the 5th. The program introduced another of the modern Russians, Ippolitoff-Iwanow, whose string quartet, op. 13, was played

for the first time. The other number of the program was the Schubert string quintet, in C major, op. 163.

An invitation song recital was given in September at the studio of Percy A. R. Dow, 1530 Jackson street, San Francisco. Pupils taking part were Miss Margaret B. Gray, Miss Florence H. Chittenden, Miss Wilhelmine Koenig, H. B. Monze, Walton C. Webb and Andrew Y. Wood's light tenor voice. The singers were ably accompanied by Miss Julia Levinson and Miss Elsie Von Manderschied.

Mrs. Lotte Buck-Porterfield and Miss Constance Mills gave a piano and song recital at the First Congregational Church, in Escondido, Cal., in September. Mrs. Buck-Porterfield has gone to New York, to be absent all winter in musical study.

A benefit concert was given at Unity Hall, San Diego, Cal., in September, for Miss Emma Thompson. Others taking part were Joseph Smith, Miss Constance Mills, Mrs. L. F. Doolittle, Miss Freida Foote, Miss E. W. Smith, Lewis R. Works, Miss Caroline Polhamus, Mr. and Mrs. T. E. Rowan, Jr., accompanied by Miss Florence Schinkel.

In recognition of the benefits San Francisco has received at his hands, and especially in appreciation of his recent gift of the music stand in Golden Gate Park, Claus Spreckels was presented with a beautifully engraved silver tablet by the directors and former directors of the Merchants' Association.

A musical was given by the pupils of Mrs. Dorrington and Mrs. Harris at Byron Mauzy Hall, on September 22.

A benefit concert was given by Albert Elkus recently for the benefit of the Sacramento, Cal., Society for the Prevention of Cruelty to Children. He was assisted by Miss Grace Ewing, of San Francisco, a pupil of Miss Alice Rhyne, of San Francisco, and Samuel Savannah, of San Francisco, a young artist who has just returned from the Leipzig Conservatory.

At Los Angeles, Cal., Miss Alice Sherwood entertained at her home, 1957 Lovelace avenue, late in September. The program included solos by Miss Davis, Miss B. Evans, Miss Stone, Messrs. E. Galbreath, E. Eubenhagen, Leach, C. M. J. Garcia, Miss Lillie Rector, Mr. Wachtell and Mr. Young.

Musical honors of a high order have been won by Miss Antonita Vallejo, formerly of Denver, Col., and now study-

ing in San Francisco. Her new song, "Alone," of which she wrote the music, is becoming popular on the Pacific coast, and San Francisco papers are devoting space and fine complimentary notices to Miss Vallejo.

It is understood that the Saturday Morning Orchestra, San Francisco, Cal., will shortly resume its work under the direction of Oscar Weil. The director of last year, P. C. Allen, is in Seattle. It is his intention to inaugurate a series of symphony concerts in the northern capital during the coming winter season.

An enjoyable concert was held in September in the chapel of the new Grace Seminary building, Centralia, Wash. Three selections were given by Professor Gartner's Orchestra. Solos were given by Miss Kate Martin, Rev. T. S. Fretz, Frank Miller, J. A. Proffitt, T. S. Fretz, Joseph Henderson, Miss Virginia C. Watson and Miss Blanch Ellsbury.

The Arlington (Cal.) Mandolin Club, Miss Hicks, Mrs. R. C. Hawes, Mr. Hill, Miss Clara Crawford, Miss Ethel Baldwin, Mrs. Hopkins, Mrs. Foster, Mr. Allen, Mr. Willis, Miss Bonnie Rockhold and Miss Winnie Rohrer were the soloists at a recent concert in Arlington.

Mr. and Mrs. Percy A. R. Dow gave an "Afternoon of Song" on Monday, September 17, at their home, 1530 Jackson street, San Francisco. The program began at 3 o'clock, and was executed by pupils of Mr. Dow. Miss Margaret B. Gray, Miss Florence H. Chittenden, Miss Wilhelmine Koenig, Henry B. Monges, Jr., Andrew Younger Wood, Walton C. Webb, Miss Julia Levinson and Miss Elsa Von Manderschied were the accompanists. The critics were loud in praise of the excellent work done by these young singers, the artistic rendering of the entire program showing the result of careful and conscientious effort on the part of both master and pupils.

Spanish Musicians.

The works of the great Spanish composer of church music, Victoria, are to be published in eight folio volumes. This will complete the publication of the three Spanish masters, Morales, the predecessor; Guenero, the contemporary, and Victoria, the successor of Palestrina. Spain boasts of having preserved the old religious school, uninfluenced by the school of the Netherlands, and to have been the first to blend poetically the text and the music.

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News of the Musical Clubs

Wednesday, October 3, was opening night at the Central Musical Club's rooms on Eddy street, Providence, R. I.

The St. Cecilia Club, Conneautville, Pa., an organization for the study of music, has resumed its regular weekly meetings.

The first of a series of monthly recitals was given by the Oneida, N. Y., Musical Club on the 5th in Knights of Columbus Hall.

The Southwest Musical Association held its annual convention on Friday and Saturday, October 5 and 6, at Victory Church, Magnolia, Ark.

Miss Margaret Frazier, contralto, sang before the Sorosis Club, on the 3d inst., in the private parlors of the Hotel Schenley, Pittsburgh, Pa.

The Excelsior Glee Club, of Charleston, S. C., held their first rehearsal on the 2d. President, Major S. S. Howell; musical director, Prof. Otto Muller.

The Amateur Musical, consisting of Miss Florence Peck's music class, met at the home of Mr. and Mrs. Oscar Williams, Shelbyville, Ind., on September 28.

The Arbutus Club, of Lima, Ohio, were received last week by their new president, Mrs. W. H. Leete, at her home on North Baxter street, a musical program being given.

Director Allan Lindsay, of the Choral Club, Troy, N. Y., has selected several choruses of high grade which have not been heard in Troy, and which will be put in rehearsal at once.

The Mozart Club, Plattsmouth, Neb., held a meeting October 1 at the home of Miss Kittie Cummins. Those who took part in the program were Misses Hajek, Kauble, Cummins and Elson.

At the last meeting of the Philharmonic, Ogden, Utah, held at the home of Miss Olive Green, there was an election of officers, as Miss Meda Corey, the president, has gone to Salt Lake City.

A musical club has been organized at Flemington, N. J., with these officers: President, Mrs. E. B. Allen; vice-president, Miss Elizabeth Comly; secretary, Miss Helen Sanderson; treasurer, Miss Nellie Sanderson.

The Mozart Club, of Pittsburg, Pa., is now holding rehearsals every Monday evening in their rooms on Fourth avenue. Over 200 are present at each rehearsal. As this is the full number permitted by the rules of the club no others will be admitted this season. Their first appearance

will be in "The Crusaders" on the evening of November 20. The soloists for this occasion have not yet been chosen.

The Choral Club of the Oranges, N. J., under the baton of Regnar Kidde, baritone and teacher, has begun its work for the season, with a chorus of sixty trained and selected voices.

The Musical Club of Whitestone, L. I., was reorganized October 1, with Alfred St. Clair as director. The club consists of Herbert Hess, Thomas Harper, Jr., Frank Markley, Douglas Campbell.

the announcement is made of the formation of a new musical organization at Ballston Spa, N. Y., to be known as the Harmony Trio, consisting of J. Martin Gray, violinist; Mildred Poole Gray, cellist, and Frederic Harmon, pianist.

The concert by the Lescale Choral and Symphony Society in September, at the Athenæum, New Orleans, La., under the auspices of Hon. Mayor Capdevielle, for the benefit of the Galveston flood sufferers, was a success in every detail.

The first rehearsal of the Oratorio Society took place on the 1st, at the Peabody Hall, Baltimore, Md. Prof. Joseph Pache was conductor. The piece selected by Professor Pache for the first appearance of the society is Verdi's "Requiem."

At the last meeting of the Philharmonic Club, Nashville, Tenn., the following officers were elected for the coming year: President, Mrs. Felix G. Ewing; vice-president, Mrs. M. S. Lebeck; secretary, Miss Katherine Morris; treasurer, Miss Susie Hunter.

At the fall opening of the Woman's Club, of Media, Pa., which took place on the 5th, a fine vocal and musical program was given by Mrs. Ashburner, Mr. Ashburner, Miss Hetty Williamson, Mrs. Johns, Ernest Green, Mrs. E. S. Martin and Evans Clark.

The Woman's Club, Salt Lake City, Utah, held its opening meeting on the 2d with a musical. Mr. and Mrs. P. M. Cook, Mrs. W. H. Jones, Miss Anna Trezise, Mr. Shettler, Miss Emily C. Jessup, Miss Lola Kochler and John James took part.

The officers of the Philadelphia (Pa.) Music Club for the ensuing years are: President, Albert M. Rihl; vice-president, James A. Donnelly; treasurer, Dr. T. Glen Fling; secretary, Amos D. Smoker; assistant secretary, Miss K. Landis, and musical director, Preston Ware Orem.

At a meeting held in the Elkhart, Ind., Institute recently, the Karl Nast male chorus was organized with the following officers: Samuel Clark, temporary chairman; A. E. Weaver, president; B. F. Bressler, secretary, and R. Eleson, treasurer. Karl Nast will act as director.

Undoubtedly the largest operatic production ever undertaken by Paterson amateurs is "Paul Jones," now under rehearsal by the Paterson Amateur Opera Association. It will be presented at the Opera House December 13, 14 and 15 by Wood McKee, Frederick A. Parker, Frederick W. Tasney, E. J. MacDonald, Louis Schmerber, Robert Cochrane, Mrs. F. C. Barnes, Edward

Russell, Leon Viau, John E. Ryerson, F. G. Zabriskie, J. Harkness Bowman, James A. Tasney, Charles Carter, John Morris, William Stewart, Miss Elsie Parke, Miss Grace Hathaway, Miss Inez Brooks and Miss Grace Moore. John J. Zabriskie is musical director.

The Cleveland (Ohio) Vocal Society began rehearsals on Monday evening, October 1, under the direction of Prof. Alfred Arthur. The society will be assisted at each of its concerts by the Orchestral Club, and have for its accompanist Mrs. Gertrude Bigelow.

The first social function of the season by the Calumet Club, of Manchester, N. H., was gentlemen's night, at which nearly 200 were present. The president, Charles A. Shannon, and the board of directors of the club constituted the committee of arrangements and reception.

The Nineteenth Century Club, Penn Yan, N. Y., gave a concert on the evening of October 5 for the benefit of the H. M. T. Ayres memorial fund. Beside local talent Frank Spencer, tenor, of Canandaigua; Miss Gardner, of Horseheads, and Miss Masson, of Hammondsport, took part.

A number of young men of Goshen, Ind., have organized as the Orpheus Orchestra and Glee Club, which will be a permanent organization. Members: H. Parker, Jesse Dewey, J. Eckelbarger, G. Mannis, C. Forney, O. Balyeat, I. Berryman, H. Kurtz, W. Drake and William Heidloff.

A number of young ladies of Cambridge, Mass., have organized a mandolin and guitar club, and will be directed by their teacher, Prof. Paul Herfurth. The members of the club are Misses V. M. Fisher, Mae McConnell, Florence Anderson, Miss G. E. Stephens and Mrs. R. A. Johnson.

The Singers' Club, Cleveland, Ohio, began rehearsals on Tuesday evening, October 2, at its usual rehearsal room in the Chamber of Commerce, sixth floor. A fine selection of music has been prepared. Charles E. Clemens, organist of St. Paul's Church, will conduct the club this season.

The Canandaigua (N. Y.) Musicales has elected officers as follows: President, Miss Marian Gheen; vice-presidents, Mrs. G. T. Thompson and Mrs. W. H. Knapp; secretary, Mrs. Merritt Wilcox; treasurer, Miss Merna Hall; program committee, Mrs. Robert F. Thompson, Mrs. L. O. Parkhurst, Miss Mary Alverson and Miss Mary Pauli.

At Lincoln, Neb., late in September, the Matinee Musicale season opened with a complimentary musical and reception given by the new president, Mrs. E. Lewis Baker, to all the members of the club. A short musical program was given by Clement B. Shaw, of Omaha; Miss Hoover and Miss Hagenow, with Mrs. P. V. M. Raymond as accompanist.

The opening recital of the Clara Schumann Club was held recently in Heuser's Hall, Findlay, Ohio. Mrs. Franklin Franks, the retiring president, in an appropriate speech, briefly mentioned the work of the last year, thanked the members for their earnest co-operation in making the year such a successful one, then in a few words introduced the new president, Mrs. B. W. Waltermire. The afternoon's recital was given by Mrs. Kwis, Mrs. Oliphant

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Miss Grace Prince, president of the Fortnightly Club, was hostess of a charming musical September 29 at her home in Ferncliff avenue, entertaining the members of the club. The program was in charge of Prof. H. H. Kaeuper. Wilmer D. Lewis and Charles Holstein, of Dayton, assisted.

The Verdery Musical Club, Augusta, Ga., will be represented at the convention of the Federation of Women's Clubs to be held at Griffin the latter part of this month by Mrs. Ila Stone Watson, who is one of the most accomplished pianists who compose this talented body of musicians.

The officers of the Wednesday Morning Musicales, Nashville, Tenn., for the year are: Mrs. John W. Thomas, president; Mrs. B. F. Wilson, vice-president; Miss Ada Swan, secretary and treasurer; Mrs. John H. Reeves, chairman executive committee; Mrs. Gates P. Thruston, chairman program committee.

The following officers have been elected by the Standish Glee Club, North Abington, Mass., formerly the North Abington Male Chorus: President, George D. Grosse; vice-president, George W. Orcutt; secretary, George P. Hattie; treasurer, Willard H. Thayer; librarian, Henry Loud; directors, Fred. W. Clark and A. B. Wales.

The Thursday Morning Fortnightly Club held its first meeting of the season in the parlors of the Dorchester (Mass.) Woman's Club house last week. Mrs. Dudley Talbot, Mrs. Lillian McDonald, Miss Libby, Mrs. Fitzgerald, Miss Louise Baum, Mrs. S. Gertrude Conner and Miss Corel sang. Mrs. Cora Brooks accompanied the singers.

Miss Blanche Berry was hostess to the Young People's Music Club at Parkersburg, W. Va., September 28. At the meeting the club was reorganized for the winter. An excellent program will be prepared for the next meeting. Those present were Misses Dona Van Winkle, Carrie Busch, Mabel Fleming, Elsie Hiehle, Bessie Foley and Rachel Kahn.

The Rubinstein Club, Cleveland, Ohio, expects to make its two concerts thoroughly delightful and a feature of Cleveland's music. The chorus will be enlarged from seventy-five, its present membership, to 100. Mrs. Royce Day Frye will continue to be musical director, and Miss Schultz will be the accompanist. The first rehearsal was held at Unity Chapel October 3.

A musical association has been formed recently in Richfield Springs, N. Y.; with the following officers: President, Dr. William Baker Crain; vice-president, F. E. Mungor; managing director, Robert W. Tailer; associate directors, G. W. Tunnicliffe, J. D. Caray, H. H. Tuller, Dr. W. P. Borland, C. E. Goodale; secretary and treasurer, A. Monroe Freeman.

Meetings of the Des Moines, Ia., Musical Club are held each Monday evening. Dr. M. L. Bartlett is directing a system of chorus work and already has over 100 voices answering to his baton. "The Messiah" will be given by

the club at the Auditorium some time during the holidays. Negotiations are pending looking toward securing several New York soloists to assist in "The Messiah."

The members of the Fortnightly Club, St. Joseph, Mo., gave their first musical of this season on the 1st, at their hall in King Hill Building. The program was in charge of Mrs. Ernest Lindsay, Jr., and Miss Aylesbury. On October 15 Mrs. Jessie Gaynor, formerly of that city, and the founder of the club, will give a lecture recital, the regular musical for that day being postponed.

For the season of the Troy (N. Y.) Vocal Society the numbers selected for practice are: "The Anvil," by Gounod, for tenor and bass solos, with six part chorus; "Still Are There Hearts for Whom Thy Roses Blow," by Scholz, to be sung with string accompaniment; "Finland Love Song," Engelsberg; "The Nun of Nideros," Buck, and a comic number, "There Was a Man of Thessaly," McDougal.

The Matinee Musical Club has been formed at Duluth, Minn., composed of local lovers of music, with the following officers: President, Mrs. A. D. McRae; vice-president, Miss Carlotta Simonds; treasurer, Mrs. Albert Le Richeux; secretary, Mrs. G. H. Jones; assistant secretary, Miss Alice Field; librarian, Miss Miller. The club will study the lives and compositions of all leading composers.

It is a source of genuine satisfaction to the music loving people in the Oranges, New Jersey, that the old Mendelssohn Union, after its nineteen years of successful work, is to be continued. Arthur Mees is to be the conductor, and there will be a new standard of music of an entirely different character from that heretofore given. There are to be two concerts given instead of three and the chorus is to be recruited up to eighty voices, while a re-examination of all the present chorus will be made in order to weed out some poor voices.

At Whitewater, Wis., under the leadership of Miss Baker, instructor in music, a large mandolin club has been organized. The club is composed of the following members: Leader, Blanche Wilson, Palmyra; Frank Dunbar, Elkhorn; Madge Salisbury, Dan Green, S. E. Capron, Will McCutcheon, Whitewater; Ed. Aiken, Ada Smith, Winifred Naper, Sarah Runnie, Whitewater; Bessie Edsall, Fort Atkinson; Edith Evans, Trevor; Gavina Townsend. The officers are: President, Frank Dunbar; secretary, Sarah Runnie; treasurer, Bessie Edsall.

The Montclair Club, N. J., will again be a prominent feature in social life this winter, after a period of retirement, which has been greatly regretted. The opening reception was on Monday evening, October 8. Other entertainments scheduled are the Kaltenborn Orchestra, which will appear on Monday, October 22, and will be assisted by Carl Hugo Engel, violin, and Hugo Schmidt, trumpet. On Monday, November 19, George Riddle will give a miscellaneous reading. December 17 a string quartet and song recital will be given by the Dannreuther String Quartet, assisted by Mrs. Shannah Cumming, soprano.

The first meeting of the season of 1900 of the Philharmonic Society, Dayton, Ohio, was held October 2, and the plans for the year's work presented by Edwin W. Glover, of Cincinnati, who will direct the chorus. Many new voices have already been added to the chorus, and the

active membership will be the largest the society has ever had, and it is hoped that the associated membership will be very materially increased. The first concert of the season will be given about December 15, and the second concert about March 15. The program for the first concert is arranged for and will be a miscellaneous one that all can enjoy, and the second will undoubtedly be the same, though not yet definitely settled.

The O. S. U. Glee Club was first organized about ten years ago with a membership of about twelve. It continued until 1893, giving annual concerts, and making occasional tours to nearby towns. In the fall of 1895 a permanent organization, known as the Ohio State University Glee Club, was formed by W. L. Evans, Walter Snyder and C. T. Herbert. The new club had sixteen voices and was under the direction of Mr. Evans. Mr. Evans was succeeded by G. K. Dowd, of Toledo. When Mr. Dowd withdrew from college on account of ill health, in January, 1898, C. W. Gayman was elected director. In May of this year the club organized a "May festival." R. C. Skiles has just been chosen as director.

At the residence of the president, Mrs. Franklin Fields, 62 North Clinton street, East Orange, N. J., on the 2d, the first meeting of the season of the Tuesday Musical Club was held. Mrs. R. M. Sanger was elected vice-president, in place of Miss Chamberlain, who was elected at the last annual meeting, but had declined to serve. It was arranged to give a series of six morning musicals on the first Tuesday of each month, beginning with November, closing with a reception in May. Mrs. Franklin Fields was elected musical director to serve for the season at the private meetings. On the second Tuesday morning in each month Mrs. Clara A. Korn, chairman of the committee on special composers' days, has planned to present a series of musical programs of the works of prominent European composers. The works of Edward Grieg and other Scandinavian composers were on the first program.

The Choral Club of Bridgeport, Pa., recently organized and elected officers: Elmer S. Joyce, president; A. J. Wilkins, first vice-president; W. Robert Clarke, second vice-president; Geo. S. Hawley, secretary; Chas. P. Hardwick, treasurer; directors, A. W. Jepson, W. G. Rockwell, Julian Sterling, A. D. Canfield, Richard Demarest, with the other officers. The following names now appear on the charter list: Sopranos, Mrs. Englehardt, Miss Eaton, Miss Hartigan, Miss Kusterer, Miss Klein, Miss Plau, Mrs. Scribner, Mrs. Sturtevant, Miss Selbie, Miss Reid, Mrs. Whiting; altos, Miss Barnes, Mrs. Davis, Mrs. Hard, Miss Haight, Mrs. Lyon, Mrs. Kinsley, Miss Moulton, Miss Stickles, Miss Sterling, Miss Warren, Miss Wells; tenors, Messrs. Birdseye, Beach, Hardwick, Kimber, Moulthrop, Rand, Smith, Wilmot, Canfield and Shey; basses, W. Robert Clarke, Mr. Demarest, G. S. Hawley, W. C. Hawley, Messrs. Hotchkiss, Hickey, Jepson, Long, Lockwood, Murphy, Sterling and Rockwell.

The Musical Clubs of Washington are, outside of Spokane: North Yakima, a club called the Ladies' Musical Club, of which Mrs. L. S. Sperry is president. Those of Seattle are: Liederkranz, H. A. Chandvaian, president; Ladies' Musical Club, Miss Lillian Miller, president; Philharmonic Club, J. A. Baillargeo, president. Those of Tacoma are: Festival Chorus, O. C. Whitney, president; Ladies' Musical Club, Mrs. Joshua Pearce, president; Norwegian Glee Club, W. Pederson, president. It

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is now proposed by the two musical clubs of Spokane, the Matinee Musicale and the Oratorio Society, to form a State Federation of Musical Clubs that will bring to the Northwest all of the greatest artists who come to San Francisco. The plan as formulated is that of a Northwest circuit, including Spokane, Seattle, Tacoma and Portland, and to hold an annual music convention in Spokane, when all the clubs and choruses of the State will be brought to that city.

The very large attendance at the rehearsal of the Philharmonic Society, Newport, R. I., last week, looks as if the society might be eminently successful this season. The placing of two members of the intermission committee, Mrs. T. W. Freeborne and Miss Eliza S. Allan, on the board of management rendered necessary the reorganization of the committee, which now stands as follows: Miss Jessamine A. Chase, Miss Alice C. Banning and Mrs. G. Langley. Miss Chase, the chairman, has been on this committee from its inception, soon after the organization of the society four years ago. Mrs. Freeborne and Miss Allan began their connection with it, the former as chairman, at the first annual meeting of the society, and have been in continuous service until the present time. Last year Miss Sarah M. Bailey and Miss Hattie J. Hayes were added to the committee, making the number five. This has been reduced by the new by-laws to three. The works studied by the chorus during the season of 1899-1900 comprised "Pysche," Niels W. Gade; "Montfort," Josef Rheinberger; "Hymn of Praise," Mendelssohn; Mass in C, Beethoven (entire); "Adoramus Te," Palestrina; "Gloria in Excelsis," Pergolesi; "Crucifixus" and "Resurrexit," from the Mass in B minor, Bach; Finale from "Lohengrin," Act I; finale to "Die Meistersinger," Richard Wagner; "I Will Lay Me Down in Peace," MacKenzie.

A number of pleasing concerts have been arranged by the Mendelssohn Club, of Rockford, Ill., who will also give one concert late in the season by some artist of the highest attainable character. The dates already arranged for as follows: October 4, chamber music concert; October 19, Mrs. Elliott West; November 1, Miss Susan Whittlesey; November 15, Miss Josephine Phinney; November 30, Mrs. O. R. Brouse; December 13, Miss Nellie Morrill; December 27, Howard Wells, recital; January 10, Miss Mary Roxy Wilkins; January 27, Mrs. Alice Watts; February 7, Miss Georgia Dunkle; February 21, Auxiliary Chorus; April 4, Mrs. T. V. Engstrom; April 18, Miss Annie Walton; March 7, Mrs. D. B. Hutchins; March 21, Miss Rena Lander. The officers of the club this year are: President, Mrs. Chandler Starr; vice-president, Miss Nellie Morrill; recording secretary, Miss Georgine Dunkle; corresponding secretary, Miss Susan Whittlesey; treasurer, Miss Annie Walton. The directors are Mrs. Elliott S. West, Mrs. Arthur Fisher, Mrs. D. B. Hutchins and Miss Mary Wilkins. John R. Ortengren is the conductor of the auxiliary chorus. The membership of the club on the club on the active list is: Mrs. Chandler Starr, Mrs. Elliott West, Mrs. Maude Fenton Bollman, Miss Nellie Morrill, Miss Caroline Radecke, Miss Mary R. Wilkins, Miss Josephine Phinney, Mrs. Arthur E. Fisher, Miss Alice Hall, Miss Lorena Lander, Mrs. O. R. Brouse, Mrs. T. V. Engstrom, Mrs. Alice Watts, Miss Susan Whittlesey, Miss Helen Armstrong, Miss Georgine Dunkle, Miss Sarah Williams, Miss Annie Walton, Mrs. Charles Reitsch, Mrs. D. B. Hutchins, Mrs. Winthrop Ingersoll, Miss Ruby Garlick, Beloit, Wis.; Mrs. Lois Powell Bates, Peconica; Mrs. John M. Sweeney, Janesville; Mrs. Helen Sabin Brown, Belvidere; Mrs. Carrie Nutting Stone, Belvidere; Mrs. Addison Bidwell, Freeport; Miss Ethel Congdon, Chicago; Myron E. Barnes, Wallace

Hobart, Charles Olson, Louis Schörn, Julius Blinn, Josephus Porter, George Nelson Holt and Malcolm Hallberg.

Reopening of the Guilman Organ School.

THE Guilman Organ School has reopened for the season with a large enrollment and splendid prospects for the work of the year. Students are arriving from all parts of the country to take advantage of the course, which is thorough and comprehensive, meeting all the requirements for the equipment of an organist.

Mr. Carl is personally arranging the work, and does the larger part of the teaching, while the faculty contains the names of G. Waring Stebbins, Carl C. Muller and Mrs. Laura Crawford. The class in musical form, under Mr. Carl, resumed last week, and on October 24 (Wednesday) at 10 o'clock, a class in harmony will be formed, with Mr. Stebbins as instructor. Students not taking the regular course have an opportunity of joining this class and full information can be obtained at the school. The first lecture of the season will be given by S. Tudor Strang, of Philadelphia, early in November, on "Boy Choir Training," to be followed by other well-known men on subjects of interest to both students and the profession.

Concert Season Opened.

Leonora Jackson and Schumann-Heink Make Their Bow at Carnegie Music Hall.

WHAT promises to be the most interesting and versatile musical season New Yorkers have witnessed for years was opened at Carnegie Hall last Thursday afternoon. The aspirants for first honors before a metropolitan audience were Miss Leonora Jackson, the gifted young violinist, and Madame Schumann-Heink, the leading contralto of the Grau foreign opera company. While a fair-sized audience was present to greet the artists it was evident from the empty boxes that the date for the recital was too early for the army of musical matinee patrons encountered in the height of the season.

Miss Jackson received a very warm welcome from her admirers and from those who recognize refined and solid musical worth. Accompanied by Isidore Luckstone at the piano, the young violinist played Saint-Saëns' "Rondo Capriccioso," Aria, by Borowsky; Berceuse, by Arensky; Joachim's arrangement of one of the Brahms' Hungarian Dances, the "Hungarian Fantaisie," by Ernst, and as an extra number a Russian dance by Hoffmann. It was in the Borowsky, Arensky and Hoffmann numbers in which her art reflected brilliantly. Her beautiful phrasing in the aria and berceuse was delightful to behold and only substantiated this paper's previous comments on her playing. The purity of her tone, the womanly grace and strong, sincere bowing were again notable points in her favor.

In the Hungarian music Miss Jackson revealed a correct interpretation, and in time she will master this style of composition as she has that of other schools. Saint-Saëns' "Rondo" really requires an orchestral accompaniment, and as Miss Jackson did not have that it would hardly be fair to analyze her performance of the work. As an accompanist Mr. Luckstone did well.

Madame Schumann-Heink returns to her Metropolitan labors with increased flesh, and with her voice, as Mr. Henderson, of the Times, puts it, "dulled with the evi-

dences of hard service." The same critic also attributes the vocal faults of this singer to "regrettable habits of production." Early last season this paper predicted that these faults would be more generally noticed unless the artist cultivated a more rational use of her organ, and what was foretold a year ago in these columns seems to have been fulfilled. Only the amiability of the friends of this singer can condone her explosive, exaggerated attempts to sing oratorio and lieder. Her voice is ill suited to either. She is a dramatic artist, and always more of an actress than a vocalist.

Few persons in the audience last Thursday understood that Madame Schumann-Heink tried to sing the English text in the aria from Mendelssohn's "St. Paul," and this is the way she did it:

"Boot de Lort ist myndfool oof Hees sown."

The judicious grieved sorely when the contralto attempted Schumann's "Herbstlied." Lilli Lehmann, in her prime, revealed the art of lieder singing to perfection, and she sang these classics without a book, which is more than some of her imitators have been able to do.

Madame Schumann-Heink was in her element when she gave the arietta from Lortzing's "Waffenschmied." The contralto is also to be congratulated for not perpetrating the banal "Brindisi" upon the audience. Had she done so there is no telling what would have happened.

Charles L. Young Returns.

CHARLES L. YOUNG, the manager, returned from Europe last week, and, as is announced in these columns, has secured the renowned French symphony conductor—M. Colonne, for America for next spring.

Mr. Young has also secured M. Jean Gerardy, the 'celist, for a number of performances, and may give a series of 'cello concerts with 'cello duets—so rarely heard in public—by Gerardy and Blumenberg, the 'cellist.

Mrs. Genevra Johnstone-Bishop, the soprano singer, met Mr. Young in Paris and arranged to place her engagements under his direction. Mrs. Bishop will be heard in oratorio and songs in the East this season.

Mr. Young has also concluded arrangements with other European artists—vocal and instrumental—but is not prepared to announce them at this moment.

"What have you to say regarding your European tour?" Mr. Young was asked. "I am not prepared to give out any other news than is herewith furnished," was his reply; "but I have made contracts for next season with some of Europe's most promising artists, men and women of a high artistic range, who will give us some remarkable performances. I am not prepared either to discuss the musical situation in Europe as it applies to our affairs, but I have concluded that the American manager, if he wishes to supply the demand of American taste for European artists, must go over personally and transact his affairs independently of any European managers. That is virtually the case already. I merely state it as I clearly perceive it.

"Of the artists who are coming over this season under other management than mine I am glad to say that the pianists Gabrilowitsch, Harold Bauer and Dohnanyi enjoy a very distinguished reputation as great virtuosi. Dohnanyi has already been favorably received here, but Gabrilowitsch and Harold Bauer are new, and I am sure will find favor with our concert patrons."

Mr. Young had no more to say.

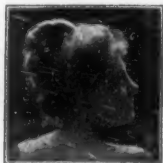
The Harmonic Quartet, of Hartford, Conn., Mrs. Francis Smith, soprano; Mrs. Virginia P. Marwick, contralto; Hubert Maercklein, tenor; E. L. Couch, bass, rendered the opera "Pygmalion and Galatea" in Meriden on the 4th.

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BARITONE.

MUSIC IN BROOKLYN.

UNDER the auspices of the Adelphi School of Musical Art, a concert was given in Adelphi College Hall last evening (Tuesday) for the benefit of the building fund of St. James' Protestant Episcopal Church. Dr. Henry G. Hanchett, the director of the school, arranged an attractive program, he appearing as the pianist of the evening. The other artists were Mrs. Anna Burch, soprano; Miss Emma Pilat, violinist, and M. W. Bowman, tenor. The musical numbers included:

Sonata in F, op. 8.....	Grieg
(Second and third movements.)	
Miss Pilat and Dr. Hanchett.	
He and She.....	Liddle
My Dreams.....	Tosti
Mr. Bowman.	
The Minor Chord.....	Mager
An Open Secret.....	Woodman
La Vie est vaine.....	Rogers
Mrs. Burch.	
Slumber Song.....	Weber-Liszt
Ballade in A flat, op. 47.....	Chopin
Dr. Hanchett.	
Obstination.....	Fontenailles
Two Marionettes.....	Cook
At Parting.....	Liddle
Mr. Bowman.	
Ballade and Polonaise, op. 38.....	Vieuxtemps
Miss Pilat.	
Violets.....	Cornelius
Two Eyes of Brown.....	Grieg
Greeting.....	Hawley
Ariette.....	Vidal
Mrs. Burch.	
The Last Hope.....	Gottschalk
Second Hungarian Rhapsodie.....	Liszt
Dr. Hanchett.	
O Flower of the Verdant Lea (from Rebecca).....	Barnby
Mrs. Burch and Mr. Bowman.	

Monday afternoon Dr. Hanchett opened his autumn course of musical lectures in the Assembly Hall of Adelphi College. "Fundamental Music" is the main topic of this course, and the sub-topic for the first lecture was "Pulses and Groups." The composers and compositions presented by Dr. Hanchett were as follows:

October 15—Subject: Pulses and Groups.
Wagner—Tannhäuser March, B.
Chopin—Waltz, A flat, 34, I.
Mazurka, F sharp, 6, I.
Tours—Tarentelle, C, four hands.
Saran—Polonaise, F, 3, I, four hands.
Schaeffer—Fantaisies: E flat.
Beethoven—Sonata, A, 101, two movements.

All students of music will find this course of lectures most helpful, and sincere lovers of music will also agree that much benefit is to be derived from these instructive Monday afternoons. Dr. Hanchett's lectures at the Adelphi are given under the joint auspices of the college and the Brooklyn Institute of Arts and Sciences.

Wilbur A. Luyster resumed his sight singing classes in Polytechnic Hall last Monday evening. Illustrations by sixty orphan children were presented to the audience. The classes will be conducted under the auspices of the Brook-

lyn Institute. Dr. Edward M. Bowman is chairman of the committee.

Miss M. Louise Mundell gave a studio musicale and luncheon at her residence, 276 McDonough street, last week. The musical numbers were contributed by Miss MacMannus, Miss Tyler, Mrs. Selleck and Mrs. Her, all pupils of Miss Mundell.

The Jamaica Musical Circle began its ninth year with a pleasant reunion at the home of Miss Fanny Peck. Meetings will be held the first Monday evening in each month.

In the death of William Poyntz Sullivan Brooklyn lost one of its most promising young singers. For two years Mr. Sullivan was the solo tenor in the choir of Plymouth Church. He had a beautiful lyric voice, free from nasal and throaty blemishes. Possessing temperament and simple and unaffected in manner, Mr. Sullivan was very popular in musical circles. The singer was the victim of that dread enemy of young manhood, the typhoid fever.

The Tonkünstler Society.

First Meeting Under the New Charter.

THE Tonkünstler Society, which has been incorporated, gave its first concert under the new régime in the reception room of the Terrace Garden last evening (Tuesday). This was the program:

Trio for Piano, Violin and 'Cello (op. 9, E flat).....	Nawratil
Paolo Gallico, Max Bendix and Leo Schulz.	
Songs for Soprano—	
Doppelgänger.....	Schubert
Träume.....	Wagner
Kinderlied (op. 30, No. 7).....	Berger
Mrs. Christine Schultze-Wichmann.	
Violin Solos—	
Larghetto.....	Nardini
Variations on a theme by Corelli.....	Tartini
Ballade (op. 16, No. 1).....	Moszkowski
Max Bendix.	
Duets for Soprano and Contralto—	
Wer lehrte euch singen (op. 14, Nos. 2 and 3).....	Hildach
Die Sperlinge (op. 14, Nos. 2 and 3).....	Hildach
Mrs. Schultze-Wichmann and Mrs. M. Lowe-Wichmann.	
Suite for 'Cello and Piano (manuscript).....	Klein
Leo Schulz and the composer.	

A report of this first meeting will be published in THE MUSICAL COURIER next Wednesday.

The aims of the society are noble, and from the high character of the officers and directors the new organization can accomplish a good deal for classical music in Greater New York. The society will meet every third and fifth Tuesday in Manhattan Borough, and every second and fourth Tuesday in the borough of Brooklyn.

At the last election, held on October 9, the following officers were elected: President, Leo Schulz; first vice-president, Henry T. Chapman; second vice-president, August Walter; corresponding secretary, Alexander Rihm; recording secretary, William H. Kruse; treasurer, Werner Frankenberg; librarian, George Hochsprung. These officers, with the following named, constitute the board of directors: Louis V. Saar, Louis Koemmenich, Wilbur A. Luyster, Henry Schradieck, Adolf Goldmach, Edward L. Graef, Edward Taylor and H. E. Frankenberg.

Supplementary Examinations

At the National Conservatory of Music.

SUPPLEMENTARY examinations at the National Conservatory of Music begin to-day (Wednesday). Mrs. Jeannette M. Thurber, the president and founder of the institution, will be there herself to receive all applicants and consult with their parents or guardians.

As previously stated in THE MUSICAL COURIER, Mrs. Thurber is to be found at the conservatory every day personally directing the routine. Her presence has infused new life into the institution. The present year has opened under auspices most encouraging to the trustees and all people who hope for musical advancement in this country.

The National Conservatory is a broad, generously equipped institution. Pupils from all sections of the United States are upon its rolls. From the Atlantic to the Pacific its fame now rests on the great work it has already accomplished. Thousands must know that a thorough musical education may be received there at a cost trifling when the tuition of some private teachers and schools are studied. The members of the faculty at the National Conservatory are men and women of international fame, and so the charge "cheap" teachers can never be brought against the institution. Every year there is a large deficit, and this is always met by the trustees.

A conservatory established for the honest purpose of providing a complete musical education at moderate expense must receive endowments, and that is the plan under which the National Conservatory has operated since it received its charter from the Government. Such an institution is deserving of hearty support, and much of this support should come from people of means who love music and yet will never need to think of earning a livelihood in that profession.

Music as an accomplishment—that is what the many should consider, and for such the advantages at the National Conservatory are as attractive as to the more serious students who are working to become singers, performers or teachers.

Already six scholarships have been awarded this autumn—one in violin, one in piano, one in clarinet and three in singing. A gentleman who desires his name withheld contributed a bond for \$1,000 to the piano scholarship, which was awarded a fortnight ago to a little girl. Mrs. Thurber herself will assume the responsibility for the other scholarships. The voices of the three fortunate singers are soprano, contralto and bass. All three, it is reported, have rare voices. The opera department, under Vianesi, has been accomplishing wonders, and one of the plans will be one public operatic performance some time in the spring.

As in past seasons, the National Conservatory Orchestra will give three public concerts, with Leo Schulz as conductor. The first concert will be given in December.

There has indeed been an awakening in the halls of the National Conservatory of Music, an institution that has performed a noble work in the past, that is in the enjoyment of unheard-of prosperity in the present and has every cause to look forward to a future rich with artistic beneficence.

Big Claim for Opera Singer's Death.

BERLIN, October 1.—The heirs of Fritz Planck, the famous Bayreuth Wagnerian singer, are suing the proprietors of the Royal Theatre at Carlsruhe for \$65,000 as damages for the accident—a fall of thirty feet in the theatre last winter—which cost him his life.

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Musical People.

Miss Minnie Kendrick, of Nashville, Tenn., is a talented violinist.

Frederick Archer gave his first organ concert for the season on the 5th inst.

Among the rising young musicians in Duluth, Minn., is Miss Hilda Willoughby.

Prof. C. M. Bliss is giving a series of lectures at Fremont, Neb., upon musical subjects.

The choral class of Drake University, Des Moines, Ia., is under the direction of Mr. Howard.

Miss Emma Robena Hart gave a recital at the conservatory, Cleburne, Tex., in September.

J. D. Brunner, violinist, who has been making his home in Macon, Mo., has moved to Dayton, Ohio.

Miss Ina Wines will continue her class in instrumental music at Fowlerville, Mich., through the winter.

Miss Laura Rugg, of Sherbrooke, P. Q., has been engaged as organist of Christ Church, Montpelier, Vt.

Mrs. Elford Gould is to give a piano recital at Wendell Hall, Pittsfield, Mass., Friday evening, October 12.

A music school has been organized at Trachsville, Pa. Prof. Charles George, of Lehigh Gap, is the leader.

The vocal class under the direction of Miss Katherine Manners resumed practice on the 8th at Windsor, N. S.

Ralph L. Baldwin gave the first of the season's organ recitals at the First Church, Northampton, Mass., on the 8th.

At Wilmington, Del., a concert was given under the direction of J. Chandler Wright and M. T. Sterling recently.

Arrangements are now being made to have concerts during the coming winter at the Opera House, Huntsville, Ala.

A musicale was held at the residence of Mr. and Mrs. George W. Dorce, on Armington street, Antrim, R. I., last week.

Celeste Le Fevre Coghlan sang at a concert in Mitchell, S. Dak., on the 1st inst. Maude Silsby-Nichols was the accompanist.

Mrs. Robert R. Cone, graduate of the New England Conservatory of Music, has opened a class for students in Colchester, Conn.

Miss Claribel Hagadone gave a concert at the Methodist church, Ashland, Wis., October 5. Dr. Ross, of Grand Rapids, Mich., assisted.

William R. Barnes, who has been engaged as choirmaster, with Harold P. Nason as organist, at the First Presbyterian Church, Germantown, Pa., has organized a quartet, with Agnes Thompson as soprano; Madam Osborn,

contralto; Thomas Haymes, tenor, and Mr. Leigo, basso, Mr. Barnes will continue to conduct the music at St. Andrew's.

At Selma, Ala., G. G. Vaughan, Miss Zoe Watson, Miss Elsie Jones, Miss Louise Donner, Miss Page Nelson and Miss Carrie Kayser gave a concert on the 1st.

October 3 Miss Bettie Burwell Booker, of Richmond, Va., and Richard Taylor entertained the visiting bankers in the lobby of The Jefferson with music.

At Lowell, Mass., the first of a series of musical entertainments which are to be held during the winter was given on the 2d by F. Edmund Edmunds' pupils.

The Des Moines (Ia.) College of Music, Dr. M. L. Bartlett president, opened September 10, with an increased attendance. The total enrollment to date is 100.

The artists who appeared on the 10th at the Hotel Walton, Philadelphia, Pa., were Mrs. Emily Stuart Kellogg, Miss Kate Hull Bundy, Miss Beatrice Reed and Francis Rogers.

Mrs. Geo. R. Kleeberger gave a musical at St. Cloud, Minn., in September. Miss Estelle Wood, contralto, was the soloist, and she was accompanied by Miss Aimee Boyd at the piano.

A recital was given at the Presbyterian College for Women, Columbia, S. C., October 5, by Miss Margaret Klebs, teacher of voice culture and singing, and Albert Meyer, teacher of violin.

Miss Lucia Clark, eldest daughter of Mr. and Mrs. George Clark, of Peoria, Ill., has accepted a position in the Illinois College at Jacksonville, Ill. Miss Clark will teach both vocal and instrumental music.

A quartet, Mrs. J. W. Andrews, Mrs. Fred. Zollinger, Charles Freeman and Dr. Charles Stroud, of Sandusky, Ohio, and Mrs. Smith, of Milan, sang before the Fireland's Historical Society on the 3d inst.

After service of more than ten years as leader of the choir of the Church of the Heavenly Rest, Springfield, Ohio, Miss Belle Albin has resigned. She is succeeded by Miss Emma Kiefer, the organist of the church.

The participants in a recent concert at Bridgeport, Conn., were Miss Maria Taylor, of Danbury; E. J. Hall, Mrs. Platt, Mr. Tomlin, Arthur Platt, Professor Platt and Mrs. E. J. Hall, and Miss Platt, elocutionist.

A musical was given at the residence of Mrs. Sturtevant, 241 Eighth street, Troy, N. Y., in September, by Miss Annie Welling, soprano; Miss Teresa McCormack and Clarence Phillip, violinist, and Miss Gertrude Colby, pianist.

Mrs. W. J. Tappan and Mrs. S. Thornberry gave a musicale at the home of Mrs. Tappan, of Park avenue West, Mansfield, Ohio, recently. The musicale numbers were given by Miss Mary Mitchell, vocalist, and Miss Anna Smith, pianist. Miss Ada Ford recited.

A very successful musical was given at Mrs. A. V. Dimon's residence, Collingdale, Pa., recently. Among those who assisted were John W. Pommer, Jr., Henry Myers, Miss Cordelia Parker, Rev. Arthur Hess and Herbert Saylor. Maxwell Sypher was the accompanist.

At Fredericktown, Ohio, the second organ recital on the new organ at the Presbyterian church was held in the church auditorium Friday evening, September 28. The following participated in the program: Organist,

Lelia B. Hill, Pennsylvania College of Music, class of 1899, Meadville, Pa.; sopranos, Miss Crawford, Foxburg, Pa.; Mrs. F. R. Allison, Fredericktown; violinists, Miss LaFevre, Chicago, Ohio; Rev. F. R. Allison, Fredericktown.

A violin and piano recital was given in the parlors of the Kay Street House, Newport, R. I., recently, by Miss Angiolina A. Gale and Miss Annie B. Sherman, assisted by Miss Alice Higbee and Miss Helen Grant, of Providence.

The musical given at the home of Miss Mae Machen, No. 339 Batavia street, Toledo, Ohio, September 30, was in honor of Miss Nellie Ware, of Amherstburg, Canada. Edward E. Foley, of the Burnett House, made his debut as a vocalist.

A recital has just been given by Miss Etta Casseday, of Waco, Tex., assisted by members of Miss Wemple's class and other local talent. Miss Casseday has recently returned from Louisville, where she took special instruction in vocal music under Prof. C. A. Stopford.

The names which head the instrumental forces of the Philadelphia (Pa.) Orchestra are: Fritz Scheel, conductor; Carl Doell, concertmaster; William R. Stoll, Jr., and Jan Koert, violinists; Rudolph Hennig and Charles M. Schmitz (assistant conductor), violoncellists, and Richard Schmidt, viola.

At a recent musical in Camden, N. J., the program was arranged by Miss Josie Klages, and the following took part: Miss Ada Quint, Miss Helen Chew, Raymond Mowers, Miss May Bishop, Robert Pierson, Miss Isabella Buchanan, Miss Laura Buchanan and the Chapel Quartet, from Philadelphia.

Those who took part in a concert at Scranton, Pa., on the 5th were Mrs. Joseph O'Brien, Mrs. E. Heisman Rundle, Miss Martha Matthews, Miss Florence Richmond, Miss Cora Morris Griffin, John T. Watkins, David Stephens, E. E. Southworth, Eugene Ham and Tom C. Ripard, of Wilkesbarre.

Albert L. Dietz gave an organ recital at the First Presbyterian Church, Louisville, Ky., October 3, assisted by the combined choirs of Warren Memorial, First and Second Presbyterian churches, with several additional singers in a choral program which was rendered under the direction of Donald Macpherson.

Miss Isabella Beaton gave a piano recital before the pupils of the Cleveland (Ohio) School of Music, September 29. This was the first concert of a series to be given during the school year. Miss Beaton was assisted by J. R. Hall, who played the second piano part to Schumann's Concerto, which closed the program.

The Y. M. C. A. of Moundsville, Ohio, recently gave a concert, in which Messrs. Woodruff, Woodburn, Stidger and Hammond, Mrs. Riggs, Mrs. Cockayne, Mr. Frederick, Ignatius Brennan, Misses Rena and Dora Cockayne, Mrs. D. B. Evans, Miss Criswell, Miss Hall, Mrs. Nesbit, Miss Roberts and Blanchard E. Hyatt appeared.

One of the principal events at La Crosse, Wis., in October was the song recital given by Miss Kathryn Bruce and Edward Taylor, with W. W. Kennett at the piano on the 8th, under the patronage of Mesdames S. W. Anderson, Mollie Austin, David Austin, Geo. Burton, Munson Burton, W. W. Cargill, H. C. Colman, L. C. Colman, Fred.

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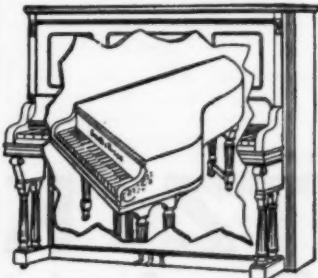
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N. H. Allen, organist of the Centre Church, Hartford, Conn., has been invited to give daily organ recitals during one week at the Pan-American Exposition in Buffalo, N. Y. Arrangements have been made with many prominent organists by which daily concerts will be given from May 1 to November 1, 1901, on the great four-manual organ in the Temple of Music.

A music recital was given at the New Church, near Gambier, Ohio, September 30, on Saturday evening, by Miss Lepley and her pupils. The following took part in the program: Elva Baird, Edith Baird, Hallie Dore, Emma Elliott, Della Burtnell, Ada Miller, Cora and Ida Wilson, Esther Morningstar, May Porter, Etta Mavis, Letta Divan, Oral Ross, Sallie Harris, Carrie Petry, Alma Lepley, Glennie and Rena Smith, Mazie Fry and Fred Burtnell.

The dates for the Midwinter Music Festival at Chattanooga, Tenn., have been fixed for December 3 and 4. There will be three concerts, two evening and one matinee. The programs will be divided into two parts, the first to be miscellaneous numbers by the orchestra, which will number thirty-six instruments; the chorus of two hundred voices and soloists. The second parts of the programs will consist of selections from oratorios and chorus parts of Mendelssohn's "Elijah," Handel's "Messiah" and Haydn's "Creation." The orchestra is rehearsing under the direction of Mr. Cadek, who will be concertmaster. Six local soloists have been engaged. Of the "stars" Mrs. Hissem De Moss and Oscar Ehrigott are announced.

The first piano recital of the season by Miss Willey's pupils was given at Portland, Me., on the 2d. The program consisted of music by Rossini, Beethoven, Weber, Faure, Henis, Bohn, Ryder, and other salon composers, with biographical sketches. Misses Linscott, Lowe, Ulmer, Murphy, Somers, Nash, Wood, Moffit, Thompson and Whitcomb took part and two vocal numbers were given by Miss Mabel Archibald in a pleasing manner.

At Elmira, N. Y., on the 3d, a musical program was rendered at the residence of L. A. Mutschler. Miss Rhymer, Miss Bennett, Mrs. A. H. Baker, the Misses Elliott, Messrs. Grady, Young, Surganty and Wilder, Mrs. Harry Halliday, Miss Lulu McKay, Miss Eunice Ostrander, J. Logan, Miss Mame Seams and Seth Winner were the soloists. Miss Rhymer accompanied.

Music at the Pan-American.

Simon Fleischmann, chairman of the Pan-American committee on organ music, is planning a series of recitals to be given in Buffalo next summer in connection with the Exposition. Negotiations are in progress with organists all over the United States, and soon Mr. Fleischmann hopes to make some definite announcements.

Music in Richmond.

RICHMOND, Va., October 12, 1900.

THE musical organizations are at work again. The Wednesday Club has already had two rehearsals of Dvorák's "Stabat Mater," which will be sung at the spring festival. Not till later will the remaining selections for this festival be announced. There is talk, though, of "A Song of Destiny" and "Out of Darkness." The chorus association is more thoroughly in earnest than in past years, the study of the music in rehearsal is more sympathetic and artistic, and there is strong determination to produce more finished results. The influence of the club is probably felt in every choir in the city, and, as there are many excellent voices in the club, the certainty has grown that ere long no chorus in this land shall surpass it, if patient, persistent effort can accomplish perfection.

The Bankers' Convention last week brought to the city a large body of strangers—strangers who seemed to enjoy some of the musical entertainments provided for them. At one of the receptions the band from Fortress Monroe played martial airs at the Jefferson Hotel; again, another evening Miss Elizabeth Burnell Booker sang several solos and a duet with Mr. Richards. Miss Booker has a voice which has often been described as velvety; in her singing there is never a rough or sharp tone, and her hearers are conscious always of a reserve power of great strength. "Just what constitutes special power and genius in a man seems often to be his blending with the basis of a national temperament some additional gifts or grace not proper to that temperament." Richmond has already contributed to literature and art men and women who, by many, are thought to illustrate this definition of genius given by Matthew Arnold. But not yet has our city sent forth a youth or maiden to whom the world has applied this word genius in music. Still, we feel that this laurel, too, can soon be added to our crown.

So great a number of the visiting bankers were in the city on Sunday that the Rev. John Jasper, the venerable and highly respected colored pastor of the Sixth Mount Zion Church, was asked to preach his famous sermon, "The Sun Do Move." The choir gave a notable musical program, the service opening with the anthem, "Glory of God"; later there were several hymns sung by the chorus choir and led by William H. Woodson, who used most effectively his baton, striped with red, yellow and blue.

The organist, Joseph William, played in a style which rose above the obstacles offered by his instrument. It is hoped that a pipe organ may soon be added to this church, a church which has become well known through its preacher, a most admirable colored man. Mr. Motley, a man with a fine voice, delivered a prayer in rhythmic measure: so effective was it that at the concluding words, "and when this dusty march on earth is over, oh Lord, bring us into Thy kingdom above," many were

visibly moved. If any old Virginia mamies and their charges were present, no doubt they had the "creeps."

On the 8th a concert was given for the benefit of the Woman's Central League and Training School, an organization for training efficient cooks, washerwomen and housemaids. This noble charity has claimed so much of the interest of the community that this concert was unusually successful; some of the most prominent musicians of the city gave their services and gave the following program:

Piano, Intermezzo.....	Mascagni
W. Green, B. Burton, J. Reinhart.	
Duet, I Would That My Love.....	Mendelssohn
Charles Hunter, Conway Gordon.	
Violin Solo, Reverie.....	Bottesini
J. Reinhart.	
Piano Solo.....	B. Burton.
Solo, The Wanderer.....	Schumann
Oscar Lohman.	
Violin Obligato, Happy Days.....	J. Louis Sullivan.
Duet, Adieu.....	Donizetti
Messrs. Lohman and Sullivan.	
Bedouin Love Song.....	Pinsuti
E. H. Clowes.	

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A DEPARTMENT of dramatic art, under the direction of Professor Ludlam, has been opened at the Broad Street Conservatory of Music, Philadelphia, of which Gilbert Reynolds Combs is the director. At the opening Mr. Ludlam gave a talk to the audience assembled, in which he outlined the work to be done, and gave some very strong reasons why all should study dramatic art, especially those intending to enter the operatic world, claiming that there is a great chance for young men and women with singing voices to make a decided success if they will cultivate the art of acting to the same degree as they cultivate the art of singing.

Pennsylvania College of Music.

THE Pennsylvania College of Music gave its initial musicale at Church Hall, 1518 Girard avenue, Philadelphia, on Tuesday evening, October 9.

The "Nachtstück" of Schumann, by Edward H. Smith, was given with delicacy and good interpretation.

Eduard A. Stringer played a mazurka of Wieniawski and a Mozart sonata with considerable aplomb.

The feature of the evening, however, was the work of Miss Mary Tilden Marshall, who recited with much intelligence. Her manner was so natural that all elocutionary effort was forgotten by the audience. Her Delsarte tableaux were most graceful and effective.

Songs by Chadwick, Lassen and Gaynor were sung by Miss Mathilde Metz with delicate perception.

The piano duo of Del Valle de Paz, by Misses Potter and Hamlin, concluded a program of rare excellence.

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St. Louis, Mo., October 12, 1900.

THE recent experiment made by Alfred G. Robyn and the Odeon Company, in giving a series of ten organ recitals, proved to be an encouraging success. The two Sunday afternoon recitals were by all means the best attended, and one or two of the evening recitals attracted a fairly large audience, but the afternoon matinees, on Tuesday, Wednesday and Thursday, were attended by very few people. Especially on the second Sunday was the concert well attended, when nearly every seat was taken. It is the intention, therefore, to make the Sunday afternoon organ recital by Mr. Robyn at the Odeon a permanent musical event.

From a musical standpoint the concerts were of a high order of excellence. The idea was to have them all "popular," and this was carried out most excellently by rendering the more widely known and favorite works of the great composers. To Mr. Robyn is due unbounded praise for his organ work, inasmuch as the organ was more or less out of order at every performance. Upon one occasion eight of the stops refused to act. Good playing under such circumstances is worthy of great commendation. In spite of so great a disadvantage Mr. Robyn never failed to show his mastery of the instrument. Always artistic, no matter what the composition, the mind and hand of the great performer were ever present. During the ten concerts Mr. Robyn played 107 numbers.

Mr. Robyn was very ably assisted by some of the most prominent singers, pianists and violinists of the city. Among these may be mentioned Misses Eugenia Getner, Jeanette MacClanahan, Luella Webb, Mabel Ross, Anne Vallette, Mamie Keuner, Ida Gibson, Irene Taylor, Lucie Goodbar, Eleanor Stark, and Mesdames Leslie Fitch and George Carrie, Sidney Schield, Clarence Lee Ruff, Joseph Buse, James Rohan, Dumont Jones, John Menown, Joseph Kern, Leon Gale, Rockwell Brank, J. R. Harkins, Leslie Fitch, George Carrie, J. C. Erman, Leon Pellaton, Mr. Clark, Milton Griffith and John Rohan.

The Choral Symphony Society has suddenly come to life with an announcement that the subscription list a present is three times as large as it was at this time last year. This sounds very good, for last year was the most successful season the Choral Symphony has known

throughout its varied career. This means that there will be more seats taken and more money taken in; that on the audience side of the footlights there will be great success. However, whether there shall be such great success on the stage side of the footlights remains to be seen. A fee has been decided upon, and from now on the members of the chorus, on top of the hard, faithful work they have to do, will be charged dues to the extent of \$1 a year. It would seem that this is most unfortunate. There will be many in the chorus who will not sing under the circumstances. It is noticeable that at the same time the Choral Symphony begins to charge dues the Apollo Club abolishes them. An organization holding the position of the Choral Symphony does not better its reputation by charging the active members. It should be an honor to be a member, and a matter of qualification and merit, and not of dollars and cents.

The concerts for the season promise splendid entertainment. The music to be given is most interesting, and the artists are thoroughly satisfactory and acceptable. The season will open November 29, Thanksgiving Night, with a popular choral concert, Coleridge Taylor's cantata, "Hiawatha's Wedding Feast." The music is very dramatic and characterized throughout by wild, fantastic coloring. The tenor role will be taken by H. Evan Williams.

December 13 is the date of the second concert, the first artists' program, and Madame Schumann-Heink is the soloist. The third concert will take place during the Christmas festival, when "The Messiah" will be given. Mrs. Seabury Ford, soprano; Mrs. Adelaide Jordan, contralto, who has not as yet appeared here; George Hamlin, tenor, and Charles W. Clark, basso, will sing the solo arias. Charles Galloway will assist with the organ. The first symphony concert occurs on January 10. Tschai-kowsky's "Pathétique" Symphony in B minor will be performed by the orchestra. It is repeated at the request of the subscribers. On January 24 Ernst von Dohnányi, the celebrated pianist, will be the attraction. This young man has received some of the highest praise the Eastern musical critics have to bestow. The sixth concert will be "The Creation," of Haydn, with Mrs. Mamie Hissem de Moss, soprano, making her debut here; William H. Rieger, tenor, and Ericsson Bushnell, bass. The seventh concert, on February 21, will be graced by the performance of

Schumann's Symphony in D minor, known as the "Romantic Symphony." Leo Stern, violoncellist, will be the soloist.

Selections for the eighth concert have not been determined upon, but Francis Rogers, baritone, has been engaged as soloist. Schubert's "Unfinished Symphony" will be performed at the concert of March 21, and Gounod's "Redemption" will be given at the closing concert on April 5. The soloists will be Sara Anderson, soprano; D. Firangcon Davies, bass; Mrs. Oscar Bollman, contralto, and Charles Humphrey, tenor.

With so great a series of programs, the musical side of the society should be a success. One glaring fault in the selection of soloists stands boldly out—more respect should be paid to St. Louis artists, and more of them engaged to sing at Choral Symphony concerts.

ROCKWELL S. BRANK.

Sanders' Violin Recital.

LAST Thursday evening, William Davol Sanders gave a violin recital at the Lachmund Conservatory on West Eighty-fifth street. Assisted by Miss Margaret Goetz, mezzo soprano, a charming program was presented to a highly musical audience. Sanders studied abroad with Joachim and Halir, and his playing especially reminds the listener of the last named artist.

Sanders played first, without accompaniment, the Prelude and Fugue from the Bach Sonata in G minor, and his conception was fully in accord with the Bach traditions. An artist who loves Bach and plays him understandingly deserves to be encouraged, for his kind is not numerous. Later Sanders, accompanied at the piano by Mr. Lachmund, played Wilhelmj's pretty "Romanze," the "Perpetual Motion," from the Ries Suite, "Tanzweise," one of Sanders' own attractive compositions, and that sterling violin work, Godard's "Romantic Concerto." In the second movement of the Concerto, the Adagio, Sanders' tone was appealingly beautiful.

Miss Goetz possesses a voice of rich and sympathetic quality, the lower and medium tones being especially remarkable. The singer appeared in two groups of songs. In German she sang "Zigeuner's Vater," by Hans Hermann; Mozart's "Wiegenlied" and Becker's "Fruehlingzeit." In English she sang "Twilight," by Ethelbert Nevin, and "My Laddie," by Frances Allitsen. In French she sang Chaminade's "Chanson Espagnole." The artist showed her versatility in her selections, and her pronunciation in the three languages was excellent. Miss Hattie Rosenzweig accompanied for Miss Goetz.

The recital was the first of a series of faculty concerts to be given at the conservatory. Sanders is one of the instructors in the violin department.

Edwin R. Weeks.

Edwin R. Weeks, the Binghamton (N. Y.) correspondent of THE MUSICAL COURIER, has resigned his position of long standing as solo tenor of the First Presbyterian choir. Mr. Weeks, who is also an impersonator, having made a success in "David Harum," has been induced to take up this work for the entire season, and will open his engagements at Rochester, October 23. Other engagements in this State will include Syracuse, Wieting Opera House, November 22; Rome, November 19; Corning, December 4; Elmira, February 5; Buffalo, February 26, and Albany, March 6.

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Verdi's Birthday.

Personal Recollections by M. de Nevers.

LONDON, October 9, 1900.



ON the production of "Otello" at the Paris Opéra, the President of the Republic bestowed on Verdi the insignia of the Grand Cross of the Légion d'Honneur, and invited him to sit out an act of the performance in the State box; and as the venerable master appeared in his seat the whole audience rose, cheering and applauding like one man—a really touching and imposing demonstration. Verdi took it with great dignity, acknowledging the enthusiasms with a few courteous bows, but seemed rather bored by the fuss.

No sooner was the act over he returned to his own box on the stage, far happier among the artists and chorus singers—his co-workers, he said—than up among the brilliant audience. I came to him there with my compliments: "Che bella vittoria per l'Italia, Maestro!" "Sì, caro, avete ragione, la patria, grazie," answered he, visibly affected by the reference to his country; *la patria!*

And there is the whole Verdi for you and for all ages in this episode: utter disregard for personal gratification, above which he placed throughout his great career a lofty ideal for objective. Whatever verges on *réclame* is to Verdi distasteful in the highest degree, and however flattering that ovation prepared by the French Government, he took no trouble to disguise an expression of annoyance which was but too patent the whole time he was kept "on view." I understood then how perfectly genuine was Verdi's angry astonishment at the exodus of the musical press for the production of "Aida" at Cairo. He would not take it as homage due to the greatness of his genius, but as a kind of "indecorous advertisement." The qualification is Verdi's own. In latter years this intransigence must have given way, for, when I was enumerating the foreign journalists that had arrived in Milan for the production of "Falstaff," all he said was: "They have come from very far." But Verdi has his own opinion of journalists in general and music critics in particular, and when one thinks how he has been treated for years by a certain press, one cannot wonder if the whole suffers through the fault of a part.

Not so very many years ago, to cite only once instance, Verdi received a French journalist at Sant Agata, and knowing the visitor to be a friend of Boito's talked without restraint of men and things. Among others he happened to say he did not see much on the operatic horizon. "Gounod is old," said he, "Thomas is old and I am old." This simple phrase was distorted in a boulevard contemporary into an insulting sneer, into the expression of an opinion that Gounod, Thomas and other French composers are worth nothing! A misstatement so deliberate must have had its "behind the scenes," and a mean motive was, of course, at the bottom of the falsehood. The affair was cleared up in the course of time, but small is the wonder if Verdi fights shy of traveling journalists. Why, it has been even agreed, ever since this adventure, that Boito would never give anybody a written introduction to Verdi, as I discovered to my cost a short time after the occurrence. Namely: One day, some eight years ago, passing through Genoa and hearing that Verdi was in town I sent a note asking to be received to talk over some matters of interest to the maestro, and for fear that he might have but a hazy recollection of my name I laid stress on my intimacy with Boito. By hand came an answer, curt, laconic and sending me about my business. The next day, dining with Boito in Milan, I poured out my mortification into his sympathetic bosom, when he burst out laughing: "*Ma infelice*, it is agreed between the master and myself that whoever in addressing him gives me as reference is immediately sent a *farsi benedire*," and then he explained.

Judging from personal experience, the first impression when an average individual is admitted to Verdi's presence is one of absolute helplessness in the endeavor to say something sensible. You will feel small and silly before the grand old Italian, before that incarnation of over half a century of glory, before the man who created most after God and Shakespeare. You would give anything to screw up sufficient courage for some question of moment or a topic of interest, and there you stand tugging at your watch chain or fumbling in your pockets.



GIUSEPPI VERDI.

Verdi looks at you, oh, so benignly, and before you have recovered from the excitement of the introduction it is time to go.

It is only at successive visits, good fortune permitting and in presence of but a few, that you have the full advantage of Verdi. Perfectly natural and quite at ease, once he knew that the visitor could be considered as one of the nucleus, Verdi was superb in conversation and in discussion. Whatever the subject, he knew how to settle its aspect; he would listen attentively, leaning forward from his arm chair and looking steadily at the speaker—dear me, how one grew uncomfortable under this gaze!—and when everybody had had his say he would give his opinion, which, however uncompromising, was the only possible solution—practical, straightforward and genuine in the honesty of his conviction, for all the world like the directness and obviousness of his music. As Verdi never minced matters one can imagine how interesting the reproduction of some of his opinions would prove. But such confidential conversations are not meant for journal-

istic purposes, and, to tell the truth, when one has known Verdi one gets to cherish so much every souvenir of the intercourse that a feeling akin to jealousy stands in the way of sharing the impressions with the world and his cousin. I cannot help, though, quoting a typical answer of his when I asked what he thought of the so-called "young operatic Italy" and whether his advice had been sought after at any time. "If I had looked at all the scores submitted to me," said he, "I would not have had the time to write mine." As regards the recent operatic renaissance in Italy, I cannot say that Verdi set much store by it, and unless I am greatly mistaken he has not seen either of the two most popular modern Italian scores. It must not be inferred, however, that he has not near at heart the artistic interests of his country.

Only his ideal is very high on one count, and on the other he intends to show his concern in the way he thinks fit. The testamentary dispositions of Verdi will enlighten all as regards this, but one can say this much already today that the major part of his great fortune will be devoted to the solace of such artists to whom the career has not proved propitious. His "Casa di Riposo" in Milan will alone necessitate the income on \$400,000.

Verdi never speaks of the good he does, but I have reason to know that he dispenses charity with munificence, if ever discreetly and almost mysteriously. Many are the yarns about his egotism and want of consideration—mere gossip of futile minds who cannot understand that what is of importance to them may appear so trifling to Verdi that it hardly comes under his notice. You will hear, for example, people complaining with injured airs, "He keeps us whole days at rehearsals, six or seven hours at a time and does not ask even ladies to sit down." Well, was not he himself present during those hours, and did he sit down? And was not he close upon eighty when such silly complaints during the rehearsals of "Falstaff" were most frequent? All similar charges have about as much foundation as this one.

Whoever was fortunate enough to obtain even a passing acquaintance with Verdi has invariably carried away a longing to multiply the opportunities for nearing the great man. You went away from his sight with a sense of elated reverence, you thought of the interview with deep emotion and the memory of the master and his very name remains for you a cherished symbol. You love to linger on such souvenirs, in the words of Alessandro Manzoni, as the weary traveler loves to linger under the shadow of a beautiful tree, on soft grass, near the living waters of a clear spring.

M. DE NEVERS.

Pappenheim-Stender Success.

Mme. Eugenie Pappenheim feels highly gratified over the success of her pupil, Miss Frieda Stender, with the Metropolitan English Opera Company. The young artist made her debut last week in the small but very difficult part of the Shepherd Boy in "Tannhäuser." Miss Stender displayed a full, sympathetic, well trained voice, and acquitted herself in a manner highly satisfactory to the management, and received excellent press notices.

It may be added that Miss Stender is the only principal of the Metropolitan company who never before appeared on any stage, except when she sang on trial for Mr. Savage at the American, when she appeared twice as Siebel in "Faust." She received her entire musical education in this country from Madame Pappenheim.

Miss Stender will appear in a number of roles this season, and we believe that we shall have an opportunity to watch her rise as a fine artist, judging from her voice and talent.

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preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

THE MUSICAL COURIER TRADE EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR ALL
MANUFACTURERS AND IMPORTERS OF MUSI-
CAL INSTRUMENTS OR PARTS THEREOF.

For Particulars apply to "Trade Department," MUSICAL COURIER.

MR. BLUMENBERG HOME.

MARC A. BLUMENBERG, editor-in-chief of
THE MUSICAL COURIER, arrived here from
Europe last Wednesday on the steamship Kaiserin
Maria Theresa.

VERDI has successfully celebrated his eighty-
seventh birthday. He received congratula-
tions from all over the globe.

CALVE is raising Cain at the Opéra Comique in
Paris. It appears that Henri Cain is attentive
to Mlle. Guiraudon. Calvé refuses to appear in the
new Bruneau opera, "L'Ouragan." Cain is the li-
brettist. He is the librettist of several other operas,
and a painter besides. *Was ist los mit die Emma?*

THE Louisville News, October 8, credits the
story that Fanchon Thompson is to pay Mil-
ward Adams, of Chicago, the \$400 a week she will
receive salary in the regular Grau company as a re-
imbursement for money advanced. That Miss
Thompson is to capture such a large amount is
news to many, and must cause Mr. Savage's pro-
tégés to wonder.

UNLESS New York secures a permanent or-
chestra, an orchestra constructed of the proper
material with a competent conductor; an orchestra
for symphony concerts only, and an orchestra free
to rehearse constantly, it can never claim to be a
city of the first musical rank. Not that those cities
with permanent orchestras necessarily are musical
cities of the first rank, but to be in the first rank a
permanent orchestra is a *sine qua non*.

ELSEWHERE in this issue may be found an in-
teresting and suggestive article by Henry T.
Finck on Liszt as a song writer. The Liszt Lieder
have hitherto been considered a negligible quantity
by most critics, and Mr. Finck proposes to set them
right. We think that he has done this most con-
clusively. As compensation for his paucity of the-
matic ideas Liszt had a genuine dramatic and poetic
gifts. His songs will last longer than many of his
more favored contemporaries; in them is the truth-
ful accent of the tragic.

"CONSTANT READER" writes us, suggest-
ing that we publish some of the programs
of the American tour of Rubinstein and Wieniawski.
Unluckily, we have not the material at hand, as
those artists visited America about seven years be-
fore the founding of THE MUSICAL COURIER. But
here is a chance for some other "Constant Reader"
to send for publication several of these programs.
As our correspondent suggests, these programs
"would please some of us old fellows, and also be
of interest to the younger generation."

THERE were more American musicians visiting
in Europe this year than ever before, and they
were dispersed all over the Continent and England.
We met them in all sections, and they represented
a higher average of intelligence and universal cul-
ture than any visitors we encountered. Not only
had they the benefit of their musical culture and
experience, but they enjoyed the enthusiasm of
their art in comparing it with the somnolence of so
many of the European musical institutions and in-
dividuals. They were all traveling with wide open
eyes, drinking in all that was to be heard and seen,
and gathering from the wayside new inspiration for
greater and better work at home than has yet been
accomplished. Moreover, as men and as women, as
gentlefolks, they impressed Europe with the fact
that the musical profession can be made an adjunct
of general refinement and culture, which must
through its very force command respect and ad-
miration.

MR. GRAU THINKS.

SOME weeks ago it was stated in Paris and Lon-
don that Maurice Grau next season may not
accept the position he has up to date filled in Covent
Garden, London, and last week this rumor was sup-
plemented by another in London and Paris to the
effect that after the approaching season at the Met-
ropolitan Mr. Grau may not renew the contract
here in New York, and that instead of a season of
opera here he will travel through the country as the
manager of Calvé and make a large profit with that
sensational artist.

Whether either of these two rumors has substan-
tial bases we are not prepared to say, but as rumors
they contain a large element of sound reason, and
are not improbable as possible facts. In London
Mr. Grau does not occupy the commanding posi-
tion given to him in New York, and a salary of
4,000 dollars cannot amount to a temptation. In
New York Mr. Grau is thrown in contact daily with
men who measure their wealth by millions, and
many of whom are known to him to have made
vast fortunes during the very years in which he,
with tremendous responsibilities and labor of a
more severe nature than the commonality can pos-
sibly imagine, has been struggling to acquire a
competency.

Moreover, Mr. Grau is never assured of his com-
petency, because he is the manager of a foreign op-
era scheme, which is the most brittle kind of an en-
terprise depending on the one side on the nerves of
a few stars and on the other on the fickleness of the
public, and he is therefore apt in any season to lose
every dollar he has saved—as has already happened
with a former foreign opera scheme in which he
was interested, and as invariably happened to all
foreign opera schemes preceding the present, just
as it may and (we have not the least doubt) will
eventually again occur with foreign opera here.

Why then should a keen man of business waste
his talent, time, energy and experience on a tanta-
lizing project, such as foreign opera, together with
its incessant annoyances, its individual irritations,
its petty associations, its contracted sphere, and its
disproportionate responsibilities, far greater than all
possible recompense can justify? Mr. Grau has
attained the highest degree of honors such a posi-
tion can carry with it, but no financial assurance of
future stability can be extracted from the position
he occupies, and, relative to the progress made by
others whose daily lives are paraded before Mr.
Grau's eyes, the occupation he is so laboriously fol-
lowing offers no comparison or possible parallel.

These are some of the reasons why the rumors of
such nature are apt to receive credence, but even if
they are exaggerated there are good reasons why
Mr. Grau should put them forth as feelers, for if he
should threaten to resign his place here it would be
difficult to find a successor just at this moment.
This enables him to dictate new terms pending the
negotiations for a new arrangement with the own-
ers of the Metropolitan Opera House, who are also
anxious to dispose of the property. From all points
of view, the floating rumors have some logical bases
for existence, and even if they can never reach sub-
stantiation, they are valuable as business compendi-
ums for a mercantile mind such as Mr. Grau hap-
pily possesses, and we must remember that such a
mind is also very apt to get away from an enterprise
that, from its very nature, is doomed to failure at
one time or another, or at any time, for we may put
it down as an infallible axiom that foreign opera
can never be made a permanent financial success in
America or anywhere else.

We should therefore not be surprised if Mr. Grau
enters the field with Calvé as a general proposition
to present her all over the Union next season in any
way to make money. There are just about one
hundred thousand dollars in this scheme for Mr.
Grau alone, who could then complacently look
down upon the operatic scheme as the *ignus fatuus*
which it really is.

EUROPEAN ANOMALIES.

THE practical side of life in Europe differs so essentially from ours here that a few examples of these to us curious conditions might be of some interest to our readers. I select at random such cases as came under my observation this year.

Locomotives are not built with interchangeable parts, as they are with us; if, therefore, a valve or rod of a locomotive breaks the engine must be re-fitted with its broken parts instead of having the catalogue fixture fitted in. Here we make hundreds of valve number so and so, or rods of such length or thickness numbered by the factory and ready for insertion in case of accident. That is called the interchangeable system, and it is now in course of introduction in piano factories. When once thoroughly in working order in our piano factories we will be able to drive the European pianos off the globe—so far as export is concerned.

Trains do not leave on time, and never arrive on schedule, and railroad employees are not acquainted with train schedules, frequently misleading travelers with their replies to questions. Passengers have no means to signal while the trains are in motion.

Cars are switched at right angles with a revolving platform, upon which they are singly pushed and then turned around and finally locked into the main track. One car only can be placed upon such a platform at a time. The Y switch is unknown, although it is the veritable solution of simplicity in shifting.

The pilot houses are exposed, and the coal is piled in the tender, like bricks in square blocks. There are, of course, no water troughs between tracks. Out of over 2,000,000 Westinghouse air brakes now in use, less than 200,000 are used outside of the United States; the balance we use. I take the data from the Paris Exposition tables at the Westinghouse exhibit.

Writing paper and envelopes at hotels is a scarcity, and if one has any extensive correspondence it becomes an annoyance to be compelled constantly to ask for supplies. If you tell the proprietor that an abundance of writing material used at his hotel would constitute an advertisement which would bring more patrons, he becomes amazed at the suggestion and takes time to recover from the shock. Blotting paper is hardly known. Blotting sheets are to be found, but rarely renewed, and are, in most cases, useless.

At the telegraph and post offices blanks are found in boxes like our sanitary boxes, and if a cable blank is required one must ask for it. In Great Britain the girl will take your telegram, give you the tax and return it to you with the stamps you must affix, and then you again deliver it. The time consumed in all this manœuvring does not count. Hence the small amount of telegraphing compared to our tremendous telegraphic intercourse.

Compared to our telephone system the telephone is still a mere toy in Europe. Central stations have 10 to 12 employees where we have 50, and where we have ten stations they have two in Europe. The transmitters are weak. One telephone is sent where we sent hundreds. The underground circuit is very imperfect, and there is no business of consequence transacted. The inner office circuits are very rare, and the long distance is a mystery outside of the circuit running from the larger centres. Millions of people in Europe have not yet spoken through a telephone, and millions of others still refuse to believe that there is such a thing.

Very few houses in Europe have permanent bath tubs; not one in ten thousand. There are blocks of houses in the large cities without permanent bath tubs. The cities being old, these luxuries cannot be introduced with less than a revolution, but why they are not put into new buildings seems incomprehensible to me.

Soap is not included in the Continental hotel service. You must bring your own soap. Pears sup-

ply some of the London hotels gratuitously, and it proves a great advertisement—to Pears.

After all the seats in cars or busses are taken and the fixed standing places—at reduced prices—on the platform are occupied no passengers are taken aboard until seats become vacant. In many cities the conductors accept fees or tips—a half cent being the measure.

In France and Belgium twin sisters are always dressed exactly alike, and frequently all the grown girls of a household are dressed alike. When the dresses wear out one dress for someone else—a servant, can be made out of the remains. Frugality has reached the dignity of a science in Europe.

Refrigerators are unknown; that is, those few found in modern hotels are not what we call refrigerators, but ice boxes. Cold storage is a mystery, although ice machines are used to make ice, which, however, is not used extensively as we use it.

The dot is universal. Rarely can a girl marry without a series of negotiations between the contracting parties bearing upon the amount of money the bridegroom is to receive. The men will not marry without a compensation.

Women do much of the work of the field the men here do, and our modern agricultural implements are only beginning to be introduced generally.

In Paris and throughout France the butchers, bakers and milk carts are driven by bareheaded women, who attend to the shops with their husbands or parents. All over Europe the woman is ubiquitous in the stores as cashiers, waiters, cooks, clerks, managers or menials, but the women abound everywhere. Even in drug stores and barber shops and toilet booths.

Bootblacks are unknown. In a few cities straggling shoe polishers may be found with a box, upon which men (and women too), put one foot at a time, and in a minute the work is done. But there is no shoe shine or polish as we know it. The shoes are left at the outside of the door and rubbed off by the boy or porter of the hotel or apartment, but there is no polishing of leather like here, and no public boot and shoe stands where patrons can sit down and have the work properly done.

The barber shops in Europe are truly barberous, and a hair cut is an abomination. The hirsute question is solved in Europe because the men, to save money, simply let the beard grow, and so it grows.

Thousands of pianos are still being made in Europe with flat scales, such as we abandoned before our civil war. Isn't that enough said?

Everybody in Europe who is employed will accept a tip. Europe's great curse is its beggary, otherwise known as the tip. It degrades labor and destroys manhood, and makes of whole generations monumental beggars and slaves.

Tickets for opera houses and theatres are like contract blanks. It requires about two to four men to accept them at the doors. Programs must be purchased. Tips are paid in all directions, unless you go into the gallery, and there there is no program.

Advertising theatrical events in newspapers is not yet introduced on the Continent. The street kiosks or bulletin boards tell you about these events, and in many cities these are not even in use, and if one wishes to know about performances it is necessary to go or send to the theatre to ascertain. As everybody has time to spare it make no difference anyway. It is all very delightful, but it is after all a misconception of the nature of our era and our period of development.

Householders keep no stock of perishables on hand, because there is no place for them; they send out for one lemon, one egg, one cucumber at a time. I have witnessed all this myself. In large and small cities the average value of the stock carried by vegetable dealers or green grocers, grocers, fruit dealers, bakers, butchers, shoe dealers, hat dealers, milliners, cigar merchants, &c., &c.—the average value of the goods carried is not 20 American dollars. In most of these stores you must bring

small change, for they cannot change a 20 franc piece or a 20 mark piece; they must send out for change. I have seen many stores in Europe carrying in stock from twelve to 20 pairs of shoes, two dozen hats—many—many. I have seen many with six to ten eggs, and one or two cucumbers, and stores right in the hearts of the big cities. Everything is carried on on the smallest scale.

You cannot have a five pound bill changed in a bank. You must bring some one to identify you, and then you must endorse the note, and then the clerk, before he changes it, makes out a slip showing the denominations of the change he gave you, and then you must sign that slip, and then you get your little change.

Matches can only be gotten by going to the cigar stores. In Italy the vendors sell them at the street corners. No telegrams are delivered at night in provincial cities; the telegraph offices are closed. All but the central office are closed at night in the large cities.

The brakes of the carriages are controlled by the hand, through a wheel or lever on the right hand side of the driver's seat, and when he wishes to put the brake down or release it he must put his reins in his left hand and lean down and over to turn the wheel or brake. They will not use a foot lever—the simplest thing in the world as we know. If you ask a carriage builder why he does not put in the foot lever he will tell you that his father did not, and that if he did why the driver would not use it, as his father did not use it.

All restaurants in Paris have the same bill of fare throughout the week. The variations are merely limited to the day, but they all average the same in a week. Many of the leading restaurants are controlled by the same men. The waiters pay for the privilege of waiting for the tip.

There is no steam heating.

But the museums of Europe alone compensate for every and any annoyance, and if we view Europe as one vast museum we will reach the true philosophy of the movement that takes an army of Americans there every year.

BLUMENBERG.

APPLY TO US.

IN a review of a book on Tschaiakowsky, John F. Runciman speaks his mind in the following language in a recent number of the London *Saturday Review*:

England will take its music and musical interpreters from anywhere save England, and it will never forgive an English musician for being an Englishman. As long as this is our attitude we shall never have a musical school, a mode of expression in music, entirely and exclusively our own. There is no encouragement for a man who tries to speak his own tongue; the elders are driven to oratorios or cantatas written in a modification of the Händel or Mendelssohn idiom, and the youngsters, while still in the imitative stage and susceptible to exterior influences, see no chance of getting so much as a hearing unless they try to catch the public ear by surrendering themselves to the music and musicians that happen to be in the public favor at the moment. We have produced men of extraordinary musical ability, men apparently equal in sheer musical endowment to any produced abroad, but one after another has taken to writing mere exercises or colorless copies of foreign music, and not one has really achieved anything original. That the older men should have tried to write in the German manner is nothing, or very little, and anyhow it was inevitable, for England, before doing anything of her own, certainly must absorb German music, even as the earlier Germans absorbed Italian music. But that the rising generation should ape foreign art is very bad indeed, and especially if the foreign art is Russian. There is nothing to be learnt from Russia that Russia has not learnt from Germany, and it is better to import our German technic direct.

In our practice of music in America we are guided by the very same methods that have for over a century prevailed in our prototype, England; we have followed, not only foreign models of all kinds, but we have determinately and studiously neglected our own reproductive musicians, much less our own composers. We have given no home to a contemporary Händel or Mendelssohn, the abortive

private effort of retaining Dvorák here having failed, but we have injected into our musical life the influence and power of the nomad musician, loaded him and her down with wealth and honors, and sent these people back to Europe to enjoy wealth which Europe refuses to garnish them with. We have followed in this respect the British method of discouraging home talent in order to feast on the momentary foreign star, and as a result here the fact emphatically obtrudes itself that we have no American composer, pianist, violinist, conductor or master whom Europe will in the least recognize, just as no great composer ever came out of England, and certainly no important pianist, violinist or conductor.

Had we pursued in other directions the same plan the United States would to-day present a sorry spectacle to the world at large; had we treated our scientists as we treat our artists, we should not be known in Europe to-day.

What are some of the results? There is not an American artist the Continent cares a continental for, and there is not an English artist of value in art the people of the United States care to listen to, no matter how much merit or art he or she may be endowed with.

How much longer are we going to continue this suicidal, destructive policy, this abdication of our intelligence in favor of a false and absurd system? What object can any intellectual American mind have in pursuing the art of music in any form so long as we prefer musicians from Russia, Austria, Poland, France, Germany and Italy, because they come from those countries and not because they are important musical factors? There are foreign artists periodically visiting the United States for concert purposes, who are never heard in their own countries, and who cannot, as artists, make a living at home. What kind of a distortion of the elementary laws of common sense is it that interferes with our otherwise healthy intelligence in dealing with this situation? And how much longer can any art endure this imposition without being destroyed by it?

We see how it is in England. The London, just as the New York, people are the only ones that sustain opera out of the private individual purse, and if the Governmental subsidies were withdrawn from the opera houses of the Continent they would be closed up, and even now, under such favorable conditions, the singers get a pitiful salary on the Continent, as compared with what they receive in London, just as the salary paid to singers in London is pitiful compared to the great sums they extract from the New York public. Being therefore the important factors in the careers of these nomadic singers and players, London and New York command the situation, and should insist therefore that first and foremost the native and home talent should be encouraged.

The first step, originally and persistently advocated by THE MUSICAL COURIER, should be taken by the introduction of the vernacular opera here under large and artistic auspices, and the proper encouragement of English speaking singers, who either reside here or in England, or who are of our flesh and blood, and who are identified, not with the fallen fortunes of a dead nation or the dead fortunes of a living nation, but who believe in the manifest destiny of the Union and the constitutional development of free organization in the Anglo-Saxon spirit. That, if successful, will be a great step in the direction of art progress, for it is only in its national sense that we can make musical art successful as such in this or any other country. We are not now referring to distorted opera in English.

We must put an end to this periodical importation of foreign singers, and replace them as fast as possible with fresh, vigorous American voices, that will cultivate, not only singing, but music itself, so that the classical song will take the place of the illogical and sensuous operatic aria so frequently

meaningless even in its proper setting, but grossly exaggerated and necessarily distorted when sung apart. We must cultivate songs in English besides those classical songs that embody in their text a particular application to the music, and that should therefore always be sung in the original. The foreign singer has a wholesome disregard for English songs, because we manifest the same kind of feeling. We cannot expect Poles, Italians or Hungarians to sing songs in English when we despise them and constantly sing their songs, most of the time automatically, merely singing the syllables as they are taught to us. The great effort we betray in trying to imitate them discloses at once that we have no respect for the songs written with our own text—and there are many that could be sung with artistic satisfaction. Chiefly, however, it must be remembered that the continuation of the present system will prevent the culture of new musical thought and activity here, and all possible musical talent must become discouraged so long as this foreign fable has such a formidable grasp upon our musical life. There will be no great National musical development in the United States as long as we refuse to recognize our home singers. The song is at the bottom of National music; the human voice is the expedient through which the end can and must be attained, and the American voice must first and foremost be recognized and encouraged in America before we can expect the American composer to arouse himself to deeds that will distinguish him.

Mr. Runciman tells us that England "will never forgive an English musician for being an Englishman," and we here have been following the same course, and to this we must attribute the fact that neither nation has produced a composer of force, individuality or Nationality. Such a composer cannot arise in such environment, for it dictates that we do not want English or American composers. All the composers of England and America are looking toward International recognition; they cannot secure it until their own nations first bestow it, and their own nations refuse to do so. Both England and America recognize the Russian composer, but up to this hour no English or American orchestral work has been produced in Russia, and none will ever be produced until we first get rid of the theory that we are musically so worthless that our own home talent must be bad because it is home talent, and that foreign talent is good because it is foreign.

UNDER the judicious stage management of Herr Beerbohm Tree, Shakespeare's "Julius Cæsar" is given at present at Her Majesty's Theatre, London, and after the assassination act and the scene of the departure of the senators with blood upon their arms, the curtain descending with the dead body of Cæsar in the foreground, the orchestra suddenly starts in to play, what? The music of the Bridal Procession and Wedding March from "Lohengrin!" The effect upon the audience is rather exhilarating, but we question whether either William or Richard would agree to the arrangement. Otherwise, the performance is a refreshing example of the artistic effect of dramatic ensemble.

THE *Evening Post* does not mince words. Read this from last Saturday's issue:

"In London, even more than in New York, Wagner is in these days chiefly exploited for business purposes. Felix Mottl was so utterly disgusted with the way in which the music dramas of the great master were staged in London last spring that he vowed solemnly to his friends that nothing could induce him ever again to conduct at Covent Garden. It was this, his friends say, that prevented him from accepting an offer to come to New York; which led to the engagement by Mr. Grau of an inferior conductor for the Wagner operas."



A WEAVER OF SOULS.

She was only a woman famish'd for loving,
Mad with devotion and such slight things.
And he was a very great musician
And used to finger his fiddle strings.

Her heart's sweet gamut is cracking and breaking
For a look, for a touch—for such slight things.
But he's such a very great musician
Grimacing and fing'ring his fiddle strings.

—THEOPHILE MARZIALS.

HE came upon the stage like a desert cat; a gliding movement almost incorporeal, a glance of feline intensity, a shock of hair, and then—a puissant attack upon the keyboard. As in a sullen dream one struggles to throw off the spell of hypnotic suggestion, so there were some who mutely fought the power of Belus, questioning with mutinous soul his right to conquer their spiritual and physical natures. But conquer he did. A steady stream of tone, golden, victorious tone, came from under his supple fingers, and the piano, that instrument of shallow thunders and tinkling wires, sang as if an archangel had smote it, sang celestially. Belus was archangel of the piano and master of the emotional world. His planetary music gathered about him women, the sick, the sorrowful and the mad, and there were days when these Mænads could have slain him in their excess of nervous fury, as was slain Bacchus of old.

I.

In his study Belus sat before a piano, and his slender, troubled fingers failed to follow the quick drift of his mind. He played the "Waldesrauschen" of Liszt, but murmured: "After all it's only a question of time when she will become as Bluebeard's wife." He laughed and shifted by an almost unconscious harmonic cut to the F minor Nocturne of Chopin. With the upward curve of his thoughts the music grew more joyous, and bits of a Schubert Impromptu, boiling scales and flashes of clear sky followed. The window he faced looked out upon the park. There was the copper gleam from the great, erect synagogue, and beyond, the placid toy lake with its rim of moving children; the trees swept in a huge semi-circle, and just on their outer verge was the driveway. The glow of the afternoon, the purity of the air and the glancing metal on the passing carriages made a gay picture for the artist. But he was not at ease, though his eyes rested gratefully upon the green foliage. The interrogative note in his music betrayed inquietude, mental turbulence. A certain firmness of features, small, green eyes set under a square forehead, heavily accented cheekbones, almost Calmuck in width, a straight feminine nose, all surrounded by crazy masses of dark hair—these and a certain distinction of carriage made Belus the eighth wonder of his day. And the women worshipped him. Master of a complex art, his nature complex, the synthesis was almost irresistible. His very expression was complicated; he had not a frank gaze, nor did he meet his friends without a nameless reticence. This veiled manner, in which there were implications of moroseness, made him difficult to decipher.

Zora came in. She was brune, tall, and broad; her eyes were of changeful color and her temper wifely. She had never heard Belus play in concert. This stipulation was part of the marriage

contract. Anyone thus dear to him must not be in the auditorium when he played. For then, either through perversity or from the establishing of a telepathic enmity, the spell of the pianist seemed snapped, and no longer for his listeners were the "woven paces" of his singular enchantments. Once he collapsed in public and it had been attributed to emotional exhaustion. But shortly after the accident one found herself barred from the inner court of this magician and its splendors. Zora knew this, was prudent and curious, with a curiosity that honeycombed her very life.

In Hungarian, that tongue of royal and tender assonances, she asked him his wishes. He groaned as if in tragic-comedy: "That I were in the valley of silence, for I am wayward and gray of thought to-day. My soul is filled with the clash and dust of life. I loathe music. I hate the eternal blazoning of fierce woes and acid joys upon the canvas of the keyboard. Why must this tone-weary world be sorely grieved by the subjective shrieks and immodest publications of some musical scamp wrestling in mortal agony with his first love, his first crime, his first foolish thought of the world? Why, Zora, I ask, should music ever leave the page upon which it is written?"

He paused for the usual applause. "Why play then, dear?" she asked quite simply. He quickly glanced at her as if he had expected a different reply, and grandiloquently continued: "How many beauties in a score are lost by being translated into rude, living tones! How banal sound these climbing arbutus-like arpeggios and subtle half tints of Chopin when played upon a brutal, jangling instrument of wood and wire! I shudder at the idea. I feel an Oriental jealousy of all the thoughts nestling in the scores of Chopin, Schubert and Schumann that are thus laid bare. Why cannot music be heard within the walls of one's own brain? Why must we go upon the housetops and shout our woes and ecstasies to the universe? Music, like some verse, sounds sweeter on paper. Palimpsest-like I strive to unweave the spiral harmonies of Chopin, but they elude me as the sound of fountains heard in sleep. The violet bubbles of prismatic light he blows for us are too intangible, too dream-haunted to be played. Oh, for some mighty genius of color who will deluge the sky with pyrotechnical symphonies!—color that will lap the soul with iridescent and incandescent melodies and the harsh, brittle noise made by instruments shall no longer startle our weaving fancies."

He had begun to talk as if to an audience, but the gentle monotone as he finished touched Zora's sensibilities. "Poor, suffering man, why need you play any more, you are rich, celebrated—" "Yes, I know, Zora, but to-night is my recital, and—the house is sold out." They both laughed. "Your dreams usually end in the box office," she said, and then suddenly faced him.

"I must go to the concert with you. I must hear you play once. Oh! do not put me off—this once, just this once." He was on guard, and did not lose his temper. "If you go, I don't. So Fatima, wife of Bluebeard, take your choice." She smiled, but they drank their coffee in silence. Belus always starved himself twenty-four hours before a recital.

II.

Zora watched from the balcony. The park was a great, shapeless, soft flowing river of trees over which the tall stars hung, while the earthly echoes of light from the flat-faced hotels on the west side set her wondering if anyone really stayed at home when Belus played Chopin. No one but herself, she bitterly thought. Her mood turned jealous. His magnetism, her husband's magnetism, that vast reservoir upon which floated the souls of the many, like those tiny lamps set adrift on the bosom of the Ganges by pious Mahommedan widows, must it ever be free to all but herself? Must she, who worshipped at his secret shrine, share her

adoration, her idol, with the first silly, sentimental school girl? It was revolting; she would bear with it no longer. Then Madame Belus called a carriage. The ride through the park cooled her blood and eased her headache. She told the man to drive to the Fifty-ninth street entrance, but formulated no scheme in her agitated brain. Just to be nearer to him—nearer to the hall—that might set her throbbing nerves at rest. As if she had been cut off from the big central current of life so this woman suffered during the absence of her husband. In a trance-like condition she stepped out and slowly walked down Seventh avenue, the carriage following. When Fifty-sixth street was reached she turned eastward and went up the few steps that lead into the artists' room. A man half staggered by her at the door, but steadied himself when he saw her.

"I am Madame Belus," she said in her pretty English streaked with soft Hungarian cadences. He stared at her, and she thought him crazy. "All right, ma'am," he said after a pause. His speech was thick, yet he was not drunk; it was more like the behavior of an eater of drugs.

"Don't go back there, lady!" he begged; "don't go to the professor. He is doing wonderful things with the piano, but somehow I couldn't stand it, it made me dizzy. I had no business there anyhow * * * You know the professor's orders. Every door locked in the building when he plays. If the police knew it, if the public knew it, what a row! * * * But they don't." The man gasped in the soft spring air. Zora was terrified. What secret was this withheld from her? Who could be with him? Perhaps he was deceiving her, Belus, her husband! She tried to pass the man, who stared at her vacantly.

"Don't go in, ma'am, don't go in. Every door is locked, all except the two little doors looking out on the stage. My God, don't go there! I saw him, I saw him!" * * * "Saw what?" the woman angrily demanded. "Oh! I saw lots of things. I saw a mango tree—I know the mango, for I've been in India—I saw the tree bloom out over the keys and its fruit fell on the stage. I saw it. And I swear to the ladder, the rope ladder, that he threw up with his left hand while he kept on playing with the other. If you had only seen what came tumbling down that rope as he played the cradle song! I guess I know what I'm talking about. Baby faces, old faces, girls and mothers, the sweetest and the most fearful you ever saw. They all came rolling down and the people in front sat still, the old ones crying softly. And there were wings and devilish things. I couldn't stand the air, it was alive, and your man's face, white and drawn, with the eyes all gone like those jugglers I knew when I was a boy in India—out there in India."

She trembled like the strings of a violin. "You are drunk or dreaming." Then after a sharp struggle with her beating heart, and bravely pushing the man aside, she went on rapid feet up the circular stairway, her head buzzing with the clamor of her nerves. India! Belus had once confessed that his mother was a Hindu, that his youth had been spent in strange lands. What did it mean! As she mounted to the little doors the man had spoken of, she listened in vain for the sound of music. She heard nothing but the occasional singing of the electric lights. Not a break in the air told of the vast assembly on the other side of the wall. Belus, where was he? Possibly in his room above. But why had she met none of the usual officials? Not even the agent of her husband was visible. What devilry was loosed in the large spaces of this hall? Again her heart roared threateningly and she was forced to sit on a chair to catch her breath. A humming like the wind plucking at the wires of a thousand æolian harps set her soul shivering in fresh dismay. The two little arched windows, or rather doors, were in front of her, but

they seemed leagues away. To go to one and boldly open it she must, yet her tissues were dissolving, her eyes dim. That door!—if she could hear, could see him, see Belus, then all would be well. Across the stair she wavered like a wraith blown across the gulf of time. She grasped at the bronze knob of the door—grasped it, but could not turn it. It was locked. Zora fell to her knees, her heart weeping like the eyes of sorrow. O! for one firm, clangorous chord struck by Belus; it would be as wine to the wounded. Zora crawled to the other door, perhaps it—! it was not locked, and slowly she opened it and peered out upon the stage, upon the auditorium.

The humming of the harps ceased and the chaplet of iron that seemed to bind her brow relaxed. The house was full of faces, pink human faces, the faces of women, and as the faces rose tier after tier, terrifying terraces of heads, Zora almost dreamed that she was at the first council of the Angel of Light; that council sung of by Milton and mezzotinted by John Martin. The faces were drained of expression, but in the rows near by she saw staring eyes. Belus—what was he doing?

Suddenly the piano sounded. An octave in the bass was struck; an approaching storm muttered outside, and the magic of Chopin's second Impromptu enveloped her as the plaintive theme broke the air into melodic ripples. Before the eyes of Zora the flame of two wax tapers on the mantel flickered faint messages to the tuberose in the bowl at her feet. The music sang her into depths of dreams, anterior to which lurked other dreams—dreams with soft sounding syllables, dreams that urged her consciousness into the golden gloom of drugged slumber, dreams opal-tinted and musically melancholic beyond compare. She almost swooned and then swam out to the infinite with bold, blissful strokes, for Belus was playing with rare cunning the closing choral-like measures of the first page of the Impromptu. The moan without deepened into a roar, and a vermilion flash was followed by sonorous thunder. The lights were extinguished, all save one that feebly swayed in the rush of the wind; the tuberose listened thirstily to the new born rain. He had begun the D major march and the rhythmic swing of the bass seemed his proud spirit defying the stars, while the massive chords, in virile tones, blended with the night and roared answer to the storm. They rose to a crescendo, they dominated, and the fury increased to a sheer climax, then, melting away to a mere echo, the music almost fainted. The soul of Belus sought hers, and together they followed that enigmatic modulation, an abyss between two fragrant meads, menacing to those who gaze into its depths. The lovely F major intermezzo glimmered in the air and the plot grew denser. Weary in spirit the lovers questioned the future. Then burst that delicious cascade of silvery scales; they foamed and coruscated with melodic laughter. It seemed as if God were with the world, and Zora heard the lark trilling to the dawn as hand in hand she mounted with Belus in dizzy flight. Their souls groped in the azure and carolled that song which is as old as eternity. Through space they fell into fathomless twilight, and the piano echoed the first choral-like motif. It was the swan songs of their hopes. The heavily-scented night spoke softly to her heart, a nightingale piped in the dim distance, and the music ceased. Without were odors and starlight, but she only heard the tuberose murmur: *Entbehren Sollst du, sollst Entbehren.*

III.

Belus shook Zora by the shoulder when he came in after the concert. "Why, your hair is wet; you have been asleep in the rain," he irritably declared. She arose from her chair, and bade him a gentle good-night. He stared moodily at her, and then rang for champagne. * * *

The hearts of some women are as a vast cathedral; its gorgeous high altars, its sounding gloom,

its lofty arches are there, and perhaps in an obscure niche burns a tiny taper before the votive shrine. And many pass through life with this taper unlighted, despite the pomps and pleasures of the conjugal comedy. But others carry in the little chapel of their hearts a solitary, glimmering lamp of love that only flames out with death. Zora knew this glimmering lamp was not called Love, but Renunciation—for she was the wife of a great artist—but she guarded well its flame, until came to her the "Dark mother always gliding near with soft feet."

Hildegard Hoffmann's Season Opens.

HILDEGARD HOFFMANN'S engagements in the near future are three recitals, one in Stony Point, N. Y., one in Newburgh on the Hudson, and one on November 1 at the opening of the series of concerts which Mrs. Nicholas Fish gives at the University Settlement. This is the sixth time Miss Hoffmann has been engaged to sing at the Settlement concerts. At the University Settlement concert, Miss Hoffmann will be assisted by Bruno Oscar Klein. Besides playing a number of piano solos, Mr. Klein will accompany Miss Hoffmann in a group of his songs. This will be the program:

Aria, Freischütz.....	Weber
.....	Miss Hoffmann.
Songs—	
Irma.....	Klein
Two songs from Immensee.....	Klein
O, My Love's Like a Red, Red Rose.....	Klein
If Only Thou Art True.....	Klein
Russian Songs.....	Klein
.....	Miss Hoffmann.
Sailor's Song.....	Grieg
Grandmother's Menuett.....	Grieg
Wedding in Troilhangen.....	Grieg
.....	Mr. Klein.

On November 8 Miss Hoffmann will sing at a recital in Worcester, Mass.

The young singer passed her summer in the Catskill Mountains, and in the Green Mountains of Vermont. During her vacation she appeared in two successful recitals.

Following are some press criticisms of Miss Hoffmann's appearances at Detroit, Mich., and Schenectady, N. Y.:

The choice of the soloists was an exceedingly fortunate one. The part of the "Loreley" was sung by Miss Hildegard Hoffmann, a passing sympathetic appearance and highly gifted artist. Her beautiful lyric soprano voice was as though created for the very part of the "Loreley," and her whole style of singing was absolutely in keeping with the character of the composition. The "O Knabe jung und hold, dein harret Minnesold," was an exquisite rendition of enchanting beauty. Later on Miss Hoffmann sang some Lieder, which charmed the audience into offering her a positive ovation and brilliant gifts of flowers.—Michigan Volksblatt, Detroit.

Miss Hildegard Hoffmann, who sang the "Loreley," has a voice of much color. She dramatizes well and perfectly masters the vocalization. * * * Her solo, "O Komm mit mir in die Frühlingsnacht," evoked a storm of applause—even a second encore could not satisfy the desire for more. She sang three solos and carried with her the warmest appreciation of the audience, besides two gorgeous bouquets.—Evening Post, Detroit.

Miss Hoffmann has a very delightful voice, which she manages with superior art. She was very strong in the music of the "Loreley," although her singing later on of "Frühlingsnacht," by Van der Stucken, excited even greater enthusiasm.—Tribune, Detroit.

It is always a great pleasure to listen to a sweet, pretty soprano voice, and the audience last evening was more than pleased with Miss Hildegard Hoffmann, of New York city. All of her selections met with the heartiest approval, and in the solo work in the "Loreley" she showed great strength and the power to lead.—Daily Union, Schenectady, N. Y.

The singing of Miss Hildegard Hoffmann was thoroughly enjoyed. She was in good voice, and her work was of the sort that merits the highest praise.—Daily Gazette, Schenectady, N. Y.

Dahm-Petersen Wins.

The suit of Wm. G. Egbert, of the Ithaca Conservatory of Music, against Adolf Dahm-Petersen, for alleged breach of contract, seeking to enjoin the latter from teaching in Ithaca, has resulted in the case being settled out of court, the said Egbert agreeing to pay to defendant, Dahm-Petersen, \$25 if he will agree not to appear. This is the institution to which Sumner Salter has recently gone as teacher of voice, and giving organ recitals at Sage Chapel weekly.

MUSIC GOSSIP OF GOTHAM.

NEW YORK, October 15, 1900.

KATHARINE PELTON, the mezzo soprano, who made successful appearances with the Kaltenborn summer concerts and with the Dannreuther Quartet, has several excellent engagements ahead, among them appearances as soloist with the Arion Maennergesangverein November 17, with the Kneisel Quartet, in the Brooklyn Institute series, December 5, and a recital in Bloomfield, N. J.

Dora Hochstein, the very talented violin pupil of Mark Fonaroff, is planning to go abroad for further study with Brodsky, in Manchester, England, a life-long friend of Fonaroff. Those who heard this talented young girl play at the opening of the Educational Alliance, that great downtown institution, when she made a hit with the "Souvenir de Moscow," by Wieniawski, realize what a future may be in store for her. She was compelled to play an encore, the "Obertass" Mazurka. She has temperament and dash and taste.

The Albertus Shelley Orchestra, some thirty pieces, made the success of the evening at the opening of the Y. M. C. A. Building on Governor's Island. There was a glee club from the West Side Y. M. C. A. present, and between the two organizations there was naturally a friendly rivalry, in which the Shelley Orchestra did not come out second best. Even Shelley's hair stood on end with animation and interest in the affair. He plays this Saturday evening as soloist at the gathering of the Moore Literary Society.

O. Heywood Winters begins his series of chamber concerts this Thursday evening, at his spacious studios, 98 Fifth avenue, corner of Fifteenth street, Suite 3, 4, 5 and 6. Those who desire may call for invitation cards, entitling them to reserved seats. All who come after 8:10 are welcome to any seats left. For the first recital the artists are Miss Esther Ora Barnum, soprano; Miss Anna E. Otten, violinist; Miss M. Adah Ferry, pianist; Miss Frances Carter, reader, with Miss Sherwood and Miss Otten accompanists. Mr. Winters extends a cordial invitation to all, and especially to students staying in this great city, one of the objects of these concerts being to make students acquainted with one another.

Minnie Fish Griffin, the Chicago soprano, whose name is most familiar throughout the middle West, is substituting at the Harlem Collegiate Church for Miss Miner, who has had a long illness, now on the way to slow recovery. Mrs. Griffin has spent some time in Germany in study and feels thorough sympathy with the German life and Lied. She sings some songs by Miss Josephine Ware, mentioned in this column last season, having played a concert-waltz of her own at one of the Mrs. Joseph F. Knapp receptions. She has promised to sing these for me, and as Miss Ware is a refined pianist and composer I look forward to hearing them.

F. X. Arens is planning a series of orchestral concerts, to occur at Cooper Union, with a scale of prices ranging from 10 cents up—all for the people—and at which symphonies by Haydn, Mozart and works of various sorts will be done, with the added attraction of prominent soloists. The labor on his part will be largely one of love alone, and THE MUSICAL COURIER wishes this American enterprise success according to its merits.

Arthur Farwell, the composer and lecturer, is at Cornell University, Ithaca, N. Y., until February 1, delivering a course of lectures on the "History of Music." It will be recalled that Anton Seidl expressed great interest in this young American composer, producing an orchestral work of his, and also that Miss Marguerite Hall sang some of his songs. Stevens, of Boston, is just issuing two songs, "Rosinella," words by Mary Robinson, and "To Be a Little Child Once More," words by Gertrude Hall.

Harriet R. Woods sings with such expression and understanding, as well as intellectual appreciation of what she sings, that it is a pleasure to hear her. Of particularly

bright and pleasing personality, with animation of feature and delightful command of the English, the young singer's reputation is sure to grow. For a private audience she lately sang Rogers' "At Parting," "Proposal," by Brackett, and "Heather-bell," by Thompson, most delightfully. She has an excellent church position in a suburban city, and I look to hear more of the fair young singer.

Miss Thursby sailed for New York on the St. Louis October 13, expecting to arrive on the 20th, and will be ready for her pupils Monday, October 22, at her home studio, 34 Gramercy Park. She has been doing a little teaching in Paris, which has somewhat delayed her return. She also attended the last performances at Oberammergau.

Some of her pupils are making a name for themselves, as well as for their teacher, among them Miss Grace Clare, of Springfield, who recently sang at Asbury Park with much success. Said the Asbury Park Daily Press of her appearance at Legrand Howland's concert: "Miss Clare, a pupil of Emma Thursby, showed careful training in her splendid rendition of the 'Ave Maria' from Mr. Howland's opera, 'Nita.' She was forced to repeat the number. In the love duet Mr. Hess and Miss Clare were vehemently applauded."

The Keyes sisters, formerly of Rochester, have so improved under Hattie Clapper Morris that those who heard them a year ago would not recognize their voices—and they sang very well then. Recently several of us heard them in solos and duets, and it is in these latter more especially that they are sure to make a hit, sooner or later. Such unity of ensemble, such enunciation of the text, and such tone volume and depth are astonishing—and these young maids are slight of frame.

The Vocal and Operatic School, under the direction of Mme. Marie Cross-Newhaus, is modeled after the famed ones in France. After some years' experience here Madame Newhaus went to Paris, where for five years more she studied and associated with the greatest artists, taking up all branches of the vocal culture. Her pupils, after a thorough course in voice building, will be taught all branches of concert and operatic work, with a specialty of French diction.

E. Theodore Martin is the solo tenor of Calvary Baptist Church, opposite Carnegie Hall. He has had experience in recitals and concerts, oratorio and opera work, and will no doubt become better known here as time goes on. His range of vocal music is wide, as stated, and he is said to sing with much style and taste.

The Hild Concert Company began their season with a concert given last night at Aryeh Lodge, Lexington Opera House. The members of this company are Madame Hild, pianist and musical director; Gertrude Ruhman, contralto; John Spargur, violinist, and Theobald Wendling, bass.

F. W. RIESBERG.

Brounoff's Russian Lectures.

Lectures on Russian life, with vocal and instrumental illustration, have become a feature of Platon Brounoff's season, and there is a great demand for these. Among other engagements, he has arranged with the Board of Education to give the lecture as follows: November 3, at the Educational Alliance; November 12, Public School No. 6; November 19, Public School No. 135, and November 27, at the Educational Alliance again. Besides this, he has negotiated with some of the larger cities to give this lecture.

Rumor has it that Mr. Brounoff will conduct a large orchestra, in a series of important concerts.

Francis Fischer Powers' Opening.

The handsome Powers studios in Carnegie Hall will next week be opened (on Monday) for the usual extremely busy season always enjoyed by the popular vocal teacher. Hand-some engraved cards have been issued announcing this, and the opening of Mrs. Hadden-Alexander's season, in the piano department, assisted by H. S. Briggs and Morris Powers Parkinson, is also announced on the same card.

Hilke In Concert.

The reputation enjoyed by this singer has already made her prominent in two concerts, the one at Greenwich, Conn., the other of a private nature, in the metropolis.

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Music in Florence.

The Study of Singing in Italy.

Disadvantages.

ITALIAN BRANCH OFFICE,
5 Via Rondinelli,
FLORENCE, Italy, September 26, 1900.

RESONANCE, as the primal factor in the science of voice production, is, generally speaking, not considered in what is usually termed "voice placement" in this land of the "old Italian method"; therefore, I make this the fundamental principle of my argument when I assert that, generally speaking, the science of voice placement or tone production is not intelligently understood in Italy. Indeed, if a teacher representing nearly the entirety be approached on the subject his answer reveals an entire ignorance or he evades the question completely, ridiculing any method or system of instruction and cultivation of the voice and refusing absolutely to recognize the existence of a scientific fact in connection with the production of the singing tone.

There is more practical advantage and knowledge to be obtained as to the only correct principle of tone production in one hour's perusal of a little pamphlet by Drs. Muckey and Hallock on the subject of resonance than can be had in one year of study in Italy. Show me the singer whose voice is correctly produced and who claims to have attained this result through study in Italy and I venture to say it can be proven in ninety-nine cases to the hundred that the voice was naturally well placed. It is precisely the same thing with the Italian students: If their voices are naturally well placed and sufficiently robust to undergo and to overcome the difficulties of operatic study, they finally attain the stage and are launched in the career, otherwise their efforts have been in vain and they are relegated to the vocation practiced before they had embraced the hopes of an operatic career. They do not realize, as is true in many instances, that with intelligent training they might have done something in art, but rather put it down to a lack of natural qualities.

The Italian maestro di canto is, in at least nine cases out of ten, a creature of circumstance. There is no conviction, no particular devotion, nor any especial training connected with the determination of adopting the teaching of vocal culture as a profession; it is to him simply a congenial means of gaining a livelihood. It is such an easy matter for one to announce himself as a teacher that the superabundance is not to be wondered at. The only requisites are a piano and the power to make people believe your mastery of a subject of which you are nearly if not entirely ignorant. The majority of them to-day are simply retired orchestral directors, broken down singers and pianists who would have starved to death if they had followed their own profession.

That the great proportion of teachers in Italy who style themselves masters of singing are very defective in their instruction is evidenced indisputably by the fact that there is not one in twenty of the singers actually doing operatic work in Italy whose voice is correctly produced. And yet these are pupils of the same teachers to whom crowds of Americans troop annually to acquire that famous myth, the "old Italian method," a greater hoax than which does not exist.

And yet, hundreds of credulous Americans gather in Italy yearly to partake of this same old Italian method! Unhappy beings, when their money is exhausted and perhaps their voices are irretrievably impaired, they begin to realize what a mistake has been theirs, and how gracefully and disgracefully they have been swindled. But the fault is not to be repaired, and instead of the honorable professional career they had hoped to attain, they are obliged to return home and continue the deception to which they have been submitted. They naturally teach their grand old master's method, and laud him to the skies, else how could they teach? Poor things, they have no other recourse, and it is really an act of self-defense; they must live, and it is their only capital in trade!

During a residence of more than five years in Florence, in which time I have been thoroughly conversant with the doings of the student community, I have noted with surprise and dismay that of the large number of those who have studied in Florence but two have done public work

of any importance upon their return home, and one of these studied a year in Paris after leaving Florence. And this proportion may be justly applied to the other Italian cities.

Is not the reason for all this very plainly evident?

The foregoing is naturally not to be considered a favorable comment on the Italian teacher of singing, but it is plain and unvarnished truth, and until it be generally accepted the matter of vocal study in Italy will be the source of much disappointment to my countrymen who come to study here.

Advantages.

Notwithstanding the facts, I have deduced above to demonstrate a grave disadvantage of vocal study in Italy, a peril, in fact, which should be seriously considered before determining to come here to study, I now wish to explain briefly the advantages to be gained through judicious study here.

I believe a just estimate of the natural artistic qualities of the average Italian and American student may be reckoned upon the proportions for the Italian of 10 per cent. vocal material and 90 per cent. temperament or power of expression, the proportions to be reversed on the American side. These same proportions may be applied to the teachers in their understanding of the two principles, and the relative advantages of the teachers of the respective nationalities are clearly defined; thus, if my argument be admitted, the Italian teachers should be sought after and esteemed for their natural or inherent qualities, which, essentially, mean modulation, finish and temperament in singing; in short, that which is rightly termed "Il bel canto," and the Americans should be justly and reasonably valued for the patient intelligence and research which have finally brought about a wide spreading recognition of the predominant influence of the cultivation of resonance, as the dominant factor in the cultivation and training of the singing voice.

Therefore my conviction is that the American student, having intelligently acquired the correct placement of the voice, would do well to come to Italy to learn to sing, for singing is an art apart from voice placement and is taught in Italy with a thoroughness of comprehension and a delicacy and refinement of detail which are not possible anywhere else. And, in conclusion, I want to say that it is most evident that the best means of learning to sing is to study with one of the many retired singers of superlative artistic qualities, who can impart that which they have acquired during many years of professional work. These and these only are the true teachers of singing.

In Florence there are several retired operatic artists of world-wide reputation who have dedicated themselves to teaching, and without wishing to nominate them individually I would most earnestly counsel those Americans who intend to come to Italy for study to seek to obtain their instruction from them.

Heretofore I have refrained from making any mention of the public appearances of budding aspirants for operatic laurels when these appearances have not been crowned with success, but I now believe it to be to the advantage of all concerned that a record be made in these columns of all the musical events which touch upon the American in Italy, favorable or unfavorable, commenting upon them as the circumstances seem to dictate.

In the last carnival season two American girls were engaged to essay their initial appearances before the public at the Teatro Comunale, Trieste. The one, a soprano, was received with manifest disapproval by the public at her first appearance as the Queen in the "Huguenots," and was not allowed to sing again. The second, a contralto, was disapproved at the piano rehearsal and was not allowed to sing.

As both of these girls are gifted with exceptional voices and more than the ordinary amount of artistic intelligence and aptitude, it is to be regretted that by ill-timed and indiscreet counsel they were led to seek a first appearance in a theatre of such importance as the Comunale of Trieste, surrounded by artists of tried ability and reputation, circumstances which naturally tend to diminish the equanimity and self-control of a young singer, and most always lead to an unfortunate result.

An artist should seek to begin at the bottom round of

the ladder, so that when he finally reaches the top as a result of his own merit he will be the equal, if not the superior, of those by whom he finds himself encompassed. Thus it is evident that a young artist at his first appearance cannot expect to appear to advantage among artists of artistic standing and experience.

In my last correspondence I noted that Mrs. Marian Titus was announced to make her debut at Varese, a small town about an hour from Milan, as Margherita in "Faust." She has taken the name of Maria Tiziano. The director and impresario is Leandro Campanari.

From the reports of the papers that I have seen, such as the *Gazzetta Musicale*, *La Lombardia*, *Il Trovatore* and *Lo Staffile*, it would appear that the first performance was a most unhappy one, the only element worthy of praise being the basso De Grazia. The Signora Tiziano was substituted at the second performance by the soprano Bravi.

As the Signora Tiziano is gifted with an exceptionally beautiful voice, a voice whose beauty of timbre is rare in Italy, and possesses a warm, artistic temperament, the cause of this non-success can only be ascribed to the defective training she had received in preparing for this opera. But without doubt she will at another time and under more advantageous circumstances triumph over this first mishap, if such it may be termed.

Leoncavallo's new opera, "Zazà," will be produced at the Teatro Lirico, Milan, some time in November. Rosina Storchio will sing the part of Zazà.

Lo Staffile, the bright and newsy theatrical journal of Florence, edited and owned by Leopoldo De Rada, contains the news that Gabriel D'Annunzio has decided to write a libretto for Giacomo Puccini, of "La Bohème" and "Tosca" fame. The subject is historic, but the name and details are maintained secret.

Don Lorenzo Perosi's next work will be formed upon a libretto written for him by Messrs. Camaroni and Croci; the action is divided into a prologue and three parts.

Prince Florio, multi-millionaire, and main stockholder in the Transatlantic Line of steamers, has interested himself much in the musical developments in Italy of late, and it is probable that this interest will assume a practical form. In fact, he has already elaborated the following plan: He proposes to contribute a capital of 10,000,000 lire for the purpose of obtaining for a long period all of the principal opera houses in Italy; to acquire the exclusive right of representation in Italy for the operas of Wagner, and to acquire the rights of publication and performance of the works of contemporaneous composers as they appear.

This would be a direct blow at the rival publishing houses of Milan, Ricordi and Sonzogno.

Medea Borelli, a dramatic soprano, who has enjoyed an extraordinarily successful operatic career, has retired from the stage, and will devote her leisure time to preparing students for the opera. She is considered to have been one of the greatest of latter day artists, and her impersonations of La Gioconda and of Valentine, in "The Huguenots," are still regarded as unapproachable. Madame Borelli will only accept a few pupils, and only those of real promise.

Massimo Ciapini, the baritone and teacher, has been offered several engagements for the coming season, but has refused to consider any of them, preferring to continue the lessons with several pupils of promise in whom he is interested. Ciapini is, though now in his fifties, one of the greatest artists in Italy to-day; indeed it would be difficult to find another who is capable of presenting acceptably the baritone parts in "Guglielmo Tell," "Semiramide," "Nabucco," "Barbiere," "Ballo in Maschera," "Ernani," "Lohengrin," &c., which present a diversity of qualities, vocal and dramatic, difficult to be found combined in one artist. He is to be warmly recommended to serious students who desire to prepare for an operatic career.

JOS. SMITH.

Kranich.

ALVIN KRANICH, the pianist and composer, who has been on a visit here to see his father, returns to Leipzig to-morrow on the Fürst Bismarck.



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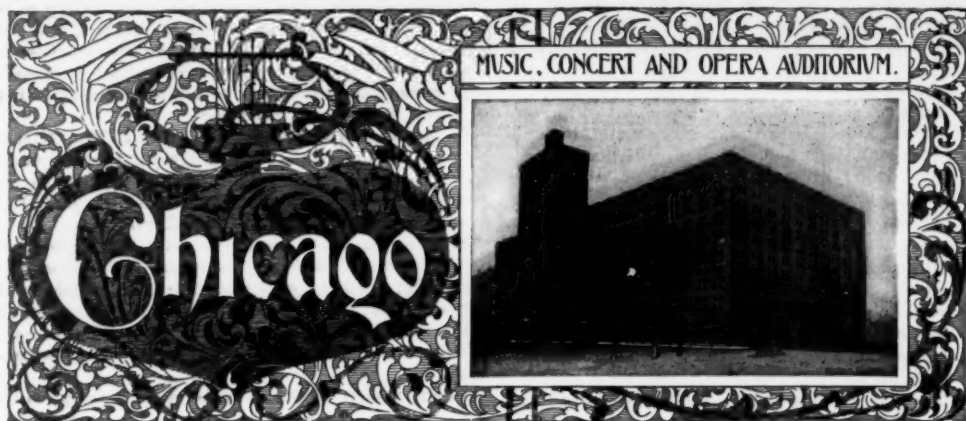


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CHICAGO OFFICE
THE MUSICAL COURIER,
224 Wabash Avenue, October 13, 1900.



WITH the first concerts of the Chicago Orchestra on Friday and Saturday next the Chicago musical season is fittingly opened. The weeks preceding have this year been more than usually dull, and consequently we are justified in anticipating a season when opened of more than ordinary brilliance. Great is the debt every musician, student and lover of music owes to our great Chicago Orchestra, and from all accounts better recognition than ever before will this year be given to its efforts in the cause of musical education and general enlightenment.

The second week of "El Capitan" by the Castle Square Opera Company was a repetition of the first as regards excellent presentation and delighted crowded houses at every performance. Quite a number of new features were introduced and there was a smoothness of detail and an unneeded of the prompter which was recognized and suitably appreciated by everyone in the audience. For next week "The Little Tycoon" of Willard Spencer is the promised bill, and as it is for the first time in this section of the country everyone anticipates a treat.

In November, University Hall, Fine Arts Building, will open a season of unusual activity. Among the special announcements are two series of educational entertainments, morning singing lessons by Max Heinrich and the other mornings with Spiering and the violin. The performances are specially arranged for students. Among the other bookings for University Hall are those of Mr. and Mrs. Henschel, Carreño, the Spiering Quartet, Mme. Schumann-Heink and others.

A series of five Tuesday afternoon concerts under the management of Hannah & Hamlin will begin next Tuesday at University Hall, Fine Arts Building. Among the artists who will be presented are M. Gauthier, the French tenor; M. Devries, the French baritone; Charles W. Clark, baritone; Mary Wood Chase, pianist; Bruno Steindel, 'cellist; George Hamlin, tenor, and Arthur Dunham, organist.

The programs for the first orchestral concerts are as follows:

FIRST CONCERT: October 19 and 20.
Overture, Jubilee.....Weber
Symphonic Variations, op. 24 (first time).....Schumann

Hungarian Dances.....Brahms
Tone Poem, Death and Transfiguration, op. 24.....Richard Strauss
Overture, Flying Dutchman.....Wagner
Suite du Ballet, La belle au bois dormant, op. 66a (new).....Tchaikowsky
Symphonic Poem, Mazeppa.....Liszt

SECOND CONCERT: October 26 and 27.

Romantische Overture, op. 16 (new).....Thuille
Symphony, G minor (Köchel 550).....Mozart
Moorish Dances (new).....Paine
Wallenstein's Camp, after Schiller (first time).....D'Indy
Andante Con Variazioni (first time).....Beethoven
From the "Kreutzer" Sonata. Adapted for orchestra by Theodore Thomas.

Overture, Tannhäuser.....Wagner

THIRD CONCERT: November 2 and 3.

Soloist: C. Bruckner, Violoncellist.
Overture, Rob Roy (first time).....Berlioz
Concerto, A minor, op. 33.....Saint-Saëns
Symphony, No. 1, G minor, op. 58 (first time).....Glazounow
Overture, Genoveva.....Schumann
Orpheus.....Gluck
Dance of Happy Spirits.
Adagio.
Dance of Furies.
Vorspiel, Die Meistersinger.....Wagner

FOURTH CONCERT: November 16 and 17.

Soloist: Leon Marx.
Symphony, No. 2, A minor, op. 55 (first time).....Saint-Saëns
Concerto, No. 1, G minor, op. 26.....Bruch
Overture, Sappho, op. 44.....Goldmark
Vorspiel, Lohengrin.....Wagner
Invitation to the Dance.....Weber-Weingartner
Damnation of Faust.....Berlioz
Invocation.
Minuet of the Will-o'-the-Wisps.
Dance of the Sylphs.
March, Rakoczy.

Charles W. Clark.

Many artists have gained a distinguished place in the profession, but few have done so in the same meritorious manner as Charles W. Clark. Luck and influence are not unknown quantities in the ladder of fame, but Mr. Clark has succeeded by sheer devotion to work, and to him has come the reward of merit in the foremost place he now holds, both as artist and teacher. It would be a breach of confidence to give the names of the many professional singers who are studying with him and who are also public favorites, but the fact remains that in oratorio and song recital he is regarded as one of the finest teachers in the country. As a singer he is in demand more than at any time during his successful career. Each year sees

him advancing in public favor, especially with oratorio audiences. In church work, too, he is a splendid draw; every Sunday the Central Church, at which he sings, is crowded. The following are among Mr. Clark's engagements for the near future:

Kansas City, November 1, "Creation."
University Hall, Chicago, November 5.
St. Joseph, Mo., November 15, oratorio.
New York, November 22, recital.
Minneapolis, December 5, "Elijah."
Milwaukee, December 20, "Messiah."
St. Louis, December 27, "Messiah."
Alton, December 28, recital.
Grinnell, Ia., January 5, recital.

Of the contraltos here not one has achieved the results that have been gained by Isabelle Crawford. This is not an exaggerated statement, nor is it due, as an artist explained to me, "to Miss Crawford's multitude of friends." Isabelle Crawford has obtained her engagements and pupils solely and entirely by her own work. I heard her this week for the first time since her return from abroad. Her voice has broadened and improved in quality, her interpretation is artistic and refined, and she is undoubtedly the finest contralto in Chicago to-day. Miss Crawford's gain on the artistic side in her mezzo voce work is extraordinary, and the amount of hard study which she must have done during the past year is probably known only to her, but her singing well evidences.

The Spiering Quartet announces its eighth season in Chicago. Three concerts will be given at University Hall on the evenings of November 13, December 18 and January 29. The assisting artists will be W. C. E. Seeboeck, Max Heinrich and Miss Julia Heinrich and Miss Mary Wood Chase.

Of the works to be performed, the following are the most important: Tchaikowsky Trio for piano, violin and violoncello; Graedener Quartet in D minor (first time in Chicago); Beethoven Quartet in F major, op. 59, No. 1, and probably the Sinding Quintet.

Howard Wells, pianist; Jan Van Oordt, violinist, and Miss Louise E. Blish, contralto, will give a recital Saturday afternoon, October 20, at Kimball Hall, under the auspices of the American Conservatory.

The following interesting program will be performed:

Sonata in G major.....Rubinstein
(First Movement.)
Howard Wells and Jan Van Oordt.
The Soldier's Bride.....Schumann
The Nut Tree.....Schumann
O Thou Grandest, Best of Mortals.....Schumann
Miss Louise E. Blish.
Scherzo in B flat minor.....Chopin
Mr. Wells.
Concerto.....Paganini
Mr. Van Oordt.
You and I.....Lehmann
Violets.....Woodman
An Open Secret.....Woodman
Miss Blish.
Prelude in C sharp minor.....Rachmaninoff
Frühlings Glaube.....Schubert-Liszt
Improvisation.....MacDowell
Frühlings Rauschen.....Sinding
Mr. Wells.
Mrs. Karleton Hackett, Accompanist.
Homer Moore.

Homer Moore has returned to St. Louis to receive pupils in voice culture and singing, to the instruction of

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WM. H. RIEGER, . . Tenor
LOTTA MILLS, . . Pianiste
MADELINE SCHILLER, Pianiste
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whom he will devote his entire attention during the present season. In an announcement recently received he says:

"The method pursued is based upon an experience of nearly twenty years as teacher and singer, and is thoroughly practical. It is a method which treats each individual according to his needs and contains no pet theories, such as are usually dear—to the teacher in one way and to the pupil in quite another. The methods in use by the world's greatest artists have stood the test of experience, and these are not only safe, but effective.

"Proper tone production depends upon the natural use of the vocal organs. Beauty and variety of tone qualities are necessary to artistic singing. Special attention is given to breathing, deep inhalation and diaphragmatic expulsion being insisted upon. Exercises of a mild gymnastic nature for chest expansion are given for daily practice, and all vocal work is adapted to the pupil's physical condition, care being taken to build up voice and bodily strength simultaneously.

"Articulation and distinct pronunciation are taught by practice of the individual sounds of the language, singly and in groups, and in all exercises where words are used.

"Interpretation is taught by analysis, and the pupil is expected to know and understand what he is singing about. The musical expression of emotion, which constitutes dramatic singing, is persistently explained and illustrated in connection with songs and oratorio and opera parts. Fidelity to the meaning of the text is deemed of the greatest importance.

"Pupils' recitals will be given frequently, at which solo and ensemble programs will be performed. These recitals will afford competent pupils valuable experience, and also the opportunity to make a local reputation.

Mrs. Lawrence Weakley.

This contralto, of whom much mention has recently been made, is touring in the South. She will shortly be heard in St. Louis and Chicago. Appended are some more criticisms on her performance:

Mrs. Weakley completed the quartet, and it does not seem rash to speak of her as the popular favorite. She has but to appear on the stage to win the hearts of her audience. Since her appearance here three years ago she has studied both at home and in Europe, and her voice has broadened and deepened, but has lost none of its old wealth of individuality and feeling.—Tarkio Independent.

Mrs. Lawrence Weakley has a contralto voice of great power and sweetness, and the best of training is hers. She has sung in the great cities abroad as well as those of the United States, and has met with rare success.—St. Louis Republic.

The contralto solo by Mrs. Lawrence Weakley was the event of the evening's performance, and her remarkably sweet voice captivated the immense audience.—St. Joseph Herald.

E. Clyde Kenyon, of Minneapolis, who for the past year and a half has been the pupil of R. Capoul-Cuttriss Warde, is attracting no little attention in Chicago's private musical circles. Mr. Kenyon has a rich, high baritone voice of remarkable range, and will appear a great deal in concert this winter, rendering selections of the classics in French, Italian and German from the famous masters. For the coming spring Mr. Kenyon has signed to become primo baritone of the Boston Lyric Opera Company. He has an extensive repertory, including such roles as Valentino in "Faust," Escamillo in "Carmen," The Count in "Il Trovatore," &c.

Justin Thatcher's success appears to be everywhere duplicated. Press notices of recent date are as follows:

Mr. Thatcher at once gained the good will of the auditors. He has a pleasing manner and a very sweet voice, and his method is a good one. Throughout the cycle he sang admirably. Particularly to be praised was his solo, beginning "Ah, Moon of My Delight," which could hardly have been improved upon.—Mobile Register.

Mr. Thatcher sang the air from "Faust" with much taste and in excellent style. He has a sweet and splendidly trained voice and an excellent method. His solos were given delightfully.—Mobile Daily Item.

Mr. Thatcher has a fine voice, which he handles admirably. His solo, "Ah, Moon of My Delight," was magnificent.—Mobile Daily Press.

Minneapolis.

From Miss Savage, of Minneapolis, come the following items relative to music in that city:

On Thursday, October 4, a tea was given by the Ladies' Thursday Musicales, at their new studio, facing on Sixth street, in the Metropolitan Music Company's building.

Mmes. H. H. Kimball, E. J. Phelps and A. H. Bright received the guests, while Mmes. C. H. Chadbourne and M. P. Vander Horcker presided at the tea tables, assisted by Mrs. Donnelly and Mrs. George W. Bestor.

During the afternoon Mrs. Maud Ulmer Jones gave several selections, while Mrs. Elizabeth Hawkins, a new singer from the East, also contributed.

At the Unitarian Church Wednesday evening, October 10, Miss Gertrude Sans Souci, assisted by Clarence A. Marshall, baritone, will give a piano recital in connection with the faculty of the Northwestern Conservatory of Music.

At St. Mark's Church, October 7, Garrett's "Harvest Cantata" was given by the regular full vested choir of fifty voices, under the direction of the organist and choir-master, George H. Normington.

The Minneapolis Musicians' Association have incorporated, with the following officers: President, J. H. Eschman; vice-president, William Rohn; treasurer, John Lamb; secretary, D. A. Rose.

Miss Nellie Gertrude Judd, formerly of Minneapolis, was here on the 5th to attend the wedding of her brother, Wilton Brewster Judd. Just before the service Miss Judd sang Mrs. Beach's "Ecstasy" and Lynes' "Sweetheart."

Miss Hattie A. Wolff, a graduate of the Royal Conservatory, Leipzig, Germany, will have her studio for this year at 608 Nicollet avenue. She will have a number of assistants.

Frl. Elizabeth Stuebecke, a vocal teacher, will be at her studio each day in the Metropolitan Music Company's building.

The friends of Miss Clara Williams are looking forward to her spending the winter in Minneapolis, on her return from London, she having been absent for about five years.

The Y. M. C. A. announce their course of entertainments for this winter, which includes music, both vocal and instrumental, as well as lectures. The Whitney Mockridge Concert Company, including Whitney Mockridge, tenor; Miss Edna McClevey, soprano; G. A. Bass, violinist, and Mrs. Whitney Mockridge, accompanist, will appear on Wednesday evening, January 23. On February 27 the Tyrolean Royal Concert Troupe, of Hamburg, Germany, will be the attraction, while the Kathrine Ridgeway Concert Company will be the last on the pro-

gram, appearing Wednesday evening, April 19, and includes U. S. Kerr, bass; Viola D. Waterhouse, soprano; Franklin Coleman Bush, pianist, with Kathrine Ridgeway, who will recite. The Oberlin College Glee Club are expected to entertain on December 19.

H. S. Woodruff, in charge of the Westminster Choir, arranged a special musical program for Sunday evening, October 7. His organ numbers consisted of Wagner, Du Bois and Volckmer selections. Miss Pace, Mrs. Miller and Mrs. Porteous sang "Ave Maria," by Marchetti. Mrs. Porteous sang "The Day Is Ended," by Bartlett, with violin obligato and quartet. "Romanza," by Bach, was given as a violin solo by Miss Myrtle Thompson. Master Charles Dark sang "The Holy City," by Adams, and there were several quartet numbers, with solos by Harry George and C. E. Fisher.

Mr. and Mrs. Ober-Hoffer are at the Landour for the winter, having returned from the East.

The Philharmonic Club look favorably on Wesley M. E. Church as being the best auditorium in which to give its concerts, and expect to realize this season from its concerts sufficient to provide a large and suitable music hall in which to present each year at least one of the great oratorios.

In Mendelssohn's "Elijah" the title role will be sung by Charles W. Clark, Chicago's noted basso, with Mrs. Jessica De Wolf, of New York, soprano; Mrs. W. N. Porteous, the well-known contralto, and for tenor, Glenn Hall. Miss Eulalie Chenevert, organist; a complete orchestra and a chorus of about 150 voices will be heard.

"The Swan and the Skylark" will have its initial performance in Minneapolis some time after the appearance of Mr. and Mrs. Georg Henschel, of London, who will be the attraction at the second concert.

Harry J. Fellows.

Mr. Fellows, who was recently engaged to sing at the Jewish Synagogue in St. Louis, made such an excellent impression that there is a movement on foot to retain Mr. Fellows' services throughout the year. Not only is Mr. Fellows having much success, but his pupils are likewise favored, two of them being engaged at the most prominent churches in St. Louis. Miss Antoinette Harding, contralto, who has studied for years with Mr. Fellows, is now engaged in Homer Moore's choir, at the First Presbyterian Church. Dr. C. F. Woolsey, baritone, has been engaged at the church of St. Luke's Epiphany, in Philadelphia. Mr. Fellows has been re-engaged to sing in "The Creation" at Columbia, Mo., January, and in December he goes to Washington, where he is to take charge of the music at a teachers' convention. In St. Louis Mr. Fellows has won esteem and admiration both as an artist and as a man. He has a very large class of pupils, and altogether the season looks most promising. In addition to his teaching at his very pretty studio in the Odéon Building, Mr. Fellows has a class at the University, which has greatly increased during the past year. It is always pleasant to record success when it is so absolutely deserved as in the case of Mr. Fellows.

Mrs. Theodore Worcester.

Applications for the charming program of Russian music which Mrs. Worcester has prepared for this season continue to come from the various clubs. She has been the recipient of many criticisms, all of which speak un-

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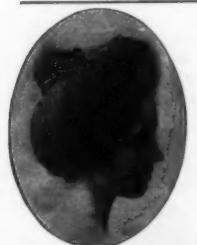
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hesitatingly of her fine performance. A few are here appended:

Her work was perfect to a high degree.—Aurora Daily News.

Mrs. Godard Worcester surprised her friends by her inspired performance. Her power, delicacy of touch, technic and interpretation of the composers' ideas were remarkable.—Aurora Daily Express, March 12, 1895.

Miss Minnie Godard Worcester played two piano numbers, an Etude from Chopin and a Valse from Moszkowski. Her playing is characterized by great brilliancy and clearness. In Liszt's "Hungarian Fantasia" she showed her power and technic to the greatest advantage.—Chicago Musical Times.

Minnie Godard Worcester's concert last evening was a notable affair, both socially and musically, the program being one of unusual excellence. Too much cannot be said of Mrs. Worcester's playing. She excelled herself and showed a mastery of the difficult and varied numbers she played.—Aurora Daily Express.

Mrs. Worcester gave three exquisite numbers, Rubinstein's Barcarolle in G and Serenade in D minor, Grieg's Humoresque in D. Mrs. Worcester proved herself to be a most charming and cultured musician in technic and power of tone. She received a hearty encore, which she kindly responded to with another pleasing selection. Mrs. Worcester also gave another number, "Marche Militaire," by Schubert-Tausig, in which she showed great brilliancy.—Malta Record, March 17, 1900.

Arthur Wood, an assistant and pupil of Maurice Aronson, will give a piano recital next month in Youngstown, Ohio. Before studying with Mr. Aronson Arthur Wood studied in Pittsburg. Since pursuing his studies in Chicago Mr. Wood has made remarkable progress, and will play a program consisting of compositions by Beethoven, Grieg, Schumann, Reinhold, Rubinstein, Mendelssohn and Liszt. The entire program has been prepared under Mr. Aronson's direction.

I have received the following announcement with reference to the Virgil Piano School, of Chicago, which is under the management of Mr. Bruns:

"The consolidation of the Chicago and New York Clavier schools makes it necessary for A. K. Virgil to devote a portion of his time to teaching in Chicago. He will give elementary and advanced technical instruction both class and private lessons; also lessons in the art of expression to advanced players, beginning Monday, October 22, 1900.

"A faulty technic, the prime cause of inartistic piano playing is the natural result of faulty elementary technical training.

"On and after October 22, until further notice, Mr. Virgil will give free consultations and examinations in technic to teachers and advanced players at the following hours: Mondays and Thursdays, 9 to 10 a. m.; Wednesdays and Saturdays, 12 to 1 p. m.

"Those who wish to avail themselves of the opportunity here offered are requested to send note three days in advance to insure appointment."

William A. Willett, baritone and vocal teacher, is among the latest to take a studio at the Fine Arts Building.

A charming program was given at the Hyde Park Hotel Friday evening by D. Alva Clippinger. He was assisted by Emil Liebling, Earl R. Drake, Sydney Preston Biden, Mrs. D. Alva Clippinger and Miss Mary Lansden. The following was the program:

Duo, Piano and Violin, Sonata, op. 13 (first movement)...Rubinstein
Emil Liebling, Earl R. Drake.

Songs—
Cessate di Piagnere.....Scarlatti
Caro Mio Ben.....Giordani
Vittoria.....Carrissimi
Sydney Preston Biden.

Piano Duet, German Rounds.....Moszkowski
Mrs. Clippinger and Mr. Liebling.

Violin Solo, Fantasia Appassionata.....Vieuxtemps
Mr. Drake.

Songs—
Golden Primrose.....Weidig
Invocation to Sleep.....Tschakowsky
Boldly He Came.....Franz
Mr. Biden.

Piano Solos—
Magic Fire Scene, Walküre.....Wagner
Serenade.....Liebling
Ballade, op. 20.....Reinecke
Mr. Liebling.

The Apollo Club begs to announce the engagement of D. Firangcon Davies, the famous English baritone, for its concert on February 18; also the engagement of M. Charles Gauthier to sing the tenor solos in "Hiawatha's Wedding Feast" and Berlioz's "Te Deum." He will sing "Hiawatha's Wedding Feast" in English, the "Te Deum" is, of course, a Latin work.

The following is a list of the part songs to be rendered at the "Part Song" concert:

1. Lead, Kindly Light.....Evans-J. E. West

2. (a) Legend.....Tschakowsky
(b) Stars of a Summer Night.....Smart

3. (a) Two Maidens.....F. C. Lutkin
(Dedicated to the Apollo Club.)

(b) The Return of Spring.....Philo A. Otis
(Dedicated to the Apollo Club.)

4. Motette.....Adolf Weidig
(Dedicated to the Apollo Club.)

5. (a) O, Hush Thee.....Little
(b) O, My Luv.....Hawley

6. The Lost Chord.....Sullivan-Brewer

The following is the program given last Saturday evening by Emil Liebling, assisted by Herman Zeitz, at Milwaukee:

Sonata for Piano and Violin, op. 8.....Grieg
Emil Liebling and Hermann A. Zeitz.

Piano Solos—
Giga con Variazioni, op. 91.....Raff

Sonata, op. 53 (first movement).....Beethoven
Emil Liebling.

Violin Solo, Fantasia Caprice.....Vieuxtemps
Hermann A. Zeitz.

Piano Solos—
Spring's Approach.....Sinding

Nocturne and Mazurka.....Karganoff

Ballade, op. 20.....Reinecke
Emil Liebling.

University Hall was crowded at the first concert of the season given under the auspices of the Chicago Musical College this afternoon. The event served to introduce a new pianist to the Chicago musical public in the person of Karl Reckzeh, formerly of Leipzig. It can be stated emphatically that he made an immense success, being recalled several times. Many professional pianists were among the audience and all agreed that Mr. Reckzeh is a most decided acquisition to the artistic forces of this city. Another participant in the program was Vernon d'Arnalle, the young baritone, who has quickly become a favorite, and whose first appearance of this season was greeted with enthusiasm. Mr. D'Arnalle sang with that artistic appreciation of musical requirements that has distinguished him since he was first heard here. Mr. D'Arnalle should make more frequent appearances on the concert platform, but he appears to be one of those seldom found artists who combine ability with modesty. There are many singers who cannot approach Mr. D'Arnalle in the matter of artistic singing, but who understand far better the business of proclaiming their own accomplishments.

Mr. D'Arnalle scored to-day again in the matter of interpretation, voice and singing, and was compelled to respond with several encores.

Franz Wagner, the 'cellist, was an adequate associate, and helped out a fine program with a fine performance.

FLORENCE FRENCH.

Ruegger.

NOTWITHSTANDING certain announcements, Elsa Ruegger has not made any arrangements with an American manager for her appearance in this country. This authoritative statement will be followed in time by the proper announcement of Miss Ruegger's American management.

Adele Laeis Baldwin.

Mrs. Baldwin, the well-known contralto, gave a concert or assisted at East Hampton, Conn.; one at Jefferson, N. H., Hotel Waubeek, and at Watch Hill, R. I., the past summer. She also did some teaching, those who heard her being desirous of obtaining as much of her method and style as possible. The fair singer is in ever-increasing demand.

Jacoby the Soloist.

A FRAGMENT of the Kaltenborn Orchestra gave the first of a series of Sunday night concerts at the Herald Square Theatre last Sabbath evening. The young conductor, Franz Kaltenborn, a good routine musician, ought to know that he cannot play such numbers as the "Tannhäuser" overture, the "Magic Fire Scene" from "Die Walküre," the "Rienzi" overture and the "Lohengrin" prelude, with the small band he presented last Sunday night. There are plenty of compositions for small orchestras, and Kaltenborn is as familiar with these as the writer of this report. If the young conductor values his reputation he will not again attempt the impossible.

The audience enjoyed the string music, and the soloist of the evening, Mme. Josephine Jacoby, was received with the most cordial of welcomes. The gifted contralto sang with the orchestra, "My Heart Is Weary," by A. Goring Thomas. The audience insisted on an encore and after the artist's second appearance, also demanded an extra number. To show how Madame Jacoby found favor with her audience we quote a few lines from the Sun's criticism of the concert:

"The natural beauty of her voice and her excellent enunciation afforded as much pleasure as usual."

Injustice to Blauvelt.

CINCINNATI, Ohio, October 2.—"By an opinion given out by Judge Rufus B. Smith Lillian Blauvelt, the prima donna, will be forced to pay her note for \$5,366.09, which is at present held by Fayette Smith, the father of Madame Blauvelt's divorced husband, Royal Stone Smith, of New York. Fayette Smith, the plaintiff in the suit, was formerly a judge of the Court of Common Pleas in this county.

"Royal Stone Smith married Lillian Blauvelt some twelve years ago. Both were deeply interested in music and desired to study together in New York. The money for this instruction and for Mrs. Lillian Blauvelt Smith's subsequent study in Paris was furnished by Judge Smith.

"After the estrangement and divorce of Mme. Blauvelt and his son, Judge Fayette Smith sued to recover the amount advanced to her during her period of study. She contested the suit on the ground that there was no consideration for the notes held by her former father-in-law.

"Judge Rufus B. Smith in his opinion cites the fact that Mme. Blauvelt, as a result of the training received through the money advanced by her father-in-law, is now able to earn \$10,000 a year, and dismisses the contention of lack of consideration as idle."

IF this decision was made on the strength of Miss Blauvelt's reputed concert income instead of the equity of the case it does great injustice to her, for her income has not been anywhere near \$10,000 a year during past years. Miss Blauvelt has been in Europe for some time and singers of Miss Blauvelt's rank get very small compensation in Europe, many of them singing very frequently free of charge, so that they can use the European engagements as advertisements in America. In Miss Blauvelt's case the wrong to her is particularly emphasized from the fact that her singing since her return is not up to her former standard, nothing like the former even, unbroken register with its resonant and scintillating notes. The case should have been decided strictly on its legal merits and free from all influences based upon a speculation on her income. She may now be able to appeal it on these grounds and should not hesitate to do so, as she can readily prove that her income from public singing is not near any such sum as \$10,000 a year, and she ought to win the case.

Jessie Shay.

THIS splendid young pianist has been engaged for a private recital in Philadelphia on October 19.

Manager Charlton announces that she will be one of the busiest pianists this season. She is much in demand, and is a favorite among the women's clubs.

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17 BEACON STREET,
BOSTON, Mass., October 13, 1900.

Miss Marie L. Everett has just taken one of the handsome new studios in the Copley Annex, which gives her a large music room and reception rooms most conveniently arranged for the purposes of her work. Miss Everett studied with Madame Marchesi in Paris for three years, her object being from the first to fit herself as a teacher, and in pursuance of this aim she was given special advantages in being present at all the morning lessons given in Marchesi's busy studio during her three years of study. When she completed her work with Madame Marchesi Miss Everett was given a "Diplôme Supérieur" and returned to her home fully equipped for her chosen profession of teacher of singing. Since that time Miss Everett has taught in this city and through her successful training of voices has established a large clientèle. As showing the estimate that Madame Marchesi puts upon this teacher's work it may be mentioned that several of Miss Everett's pupils, who were returning to America, have been recommended personally by Madame Marchesi to study with her, proof that she has the knowledge to follow and continue the work of the great Paris teacher. Miss Everett goes abroad nearly every year, so that her work is always, so to speak, under the supervision of Madame Marchesi.

Heinrich Schuecker will give a recital at the Country Club, Brookline, on the 24th of this month, with Miss Gertrude Miller, and on the 25th will play at Tremont Temple in this city.

The Cecilia Society, under the direction of B. J. Lang, has arranged a program for the season of great attractiveness. Several modern works new to Boston are to be presented, and it is to be hoped that they may give Bach's Passion Music before the season is ended. The Cecilia chorus is composed of many fine musicians with cultivated voices, so that their work is of high excellence, and it would be a rare pleasure to hear this fine body of singers render Bach's noble choruses.

Miss Adah Campbell Hussey has just presented a very artistic little circular to her friends, with a portrait on the outside cover, a short paragraph of personal mention, and some press notices. This young singer is rapidly making her way as a soloist. Her voice is rich and full, with a sympathetic quality that endears her at once to her hearers. She has sung at many of the large cities of New England with leading organizations and musical societies, and the coming season has many engagements for solo work. On November 6 Miss Hussey will sing in one of the concerts of a course being given at Rockland, Me.

A private letter from Scotland, Conn., speaks in high praise of the success of a young contralto singer, pupil of Karl Doering, of this city, who sang at the eighth annual Midsummer Musical Festival in that town. Miss Alice M. Springer is the young lady and she sang at the closing concert of the festival. Her numbers were by Brahms and Franz and were given with fine musicianly effect.

Theodore Schroeder, recently from Milwaukee, has been engaged as bass at the Commonwealth Avenue Church. Mr. Schroeder has been studying in the city for the past year, and is said to have a fine voice and to be a musician of unusual ability.

Mrs. Nina K. Darlington had in her midsummer class of Kindergarten Music Building twenty-four teachers, the States represented being Texas, Florida, Alabama, Wisconsin, Colorado, New York, Pennsylvania, Massachusetts, Maine, Ohio and Illinois.

There was a large audience in Steinert Hall on Thurs-

day evening at Miss Dean's recital. Stephen Townsend, vocalist, assisted, and the following program was given:

Prelude and Fugue, Well Tempered Clavichord, Book 1.....Bach
Andante, F major.....Beethoven
Intermezzo, B minor and C major, from op. 119.....Brahms
Rhapsody, E flat major, from op. 119.....Brahms
Invocation to Sleep.....Tchaikowsky
Sweet Maid, Give Answer.....Tchaikowsky
Serenade.....Tchaikowsky

Mr. Townsend.

Carneval, op. 9.....Schumann
The Lotus Flower.....Franz
The Rose and the Lily.....Franz
O, Wert Thou in the Angry Storm.....Franz
Hunting Song.....Franz

Mr. Townsend.

Humoreske, G major, op. 10, No. 2.....Tchaikowsky
Barcarolle, G minor, op. 37, No. 6.....Tchaikowsky
Christmas, Tempo di Valse, A flat major, op. 37.....Tchaikowsky

No. 12.....Tchaikowsky
Etude de Concert, C major, op. 3.....Aus der Ohe

Mrs. May Sleeper Ruggles was the vocalist for the first meeting of the Friday Morning Club, of Worcester, October 3. Schubert was the composer. Mrs. Ruggles will sing for the Worcester Wellesley Club October 29.

Some new songs by Clayton Johns, which will soon appear, are "The Miller's Quest," "Oh, Like a Queen" and "Apaisement."

A singing society has been organized in Malden to be known as the Malden Oratorio Society. Marcus M. Holmes has been elected president and Mrs. C. R. Brown secretary. The society will give Gounod's "Redemption" at their first concert.

Carl Faellen will give a piano recital under the auspices of the Faellen Pianoforte School on Monday evening, October 22, with introductory remarks by Mrs. Reinhold Faellen. The program will include "Sonate Pathétique," C minor, op. 13, Beethoven; Minuet, B minor, from op. 78, Impromptu, G major, op. 90, No. 3, Impromptu, E flat major, op. No. 2, Rondo, Allegro moderato, from op. 52, Schubert; Valse Caprice, A minor, from "Soirées de Vienne," Schubert-Liszt; Polonaise, E major, Liszt.

A new choir has been formed for the coming year for the Universalist church of Chelsea, Rev. Perry Bush pastor, consisting of the following: Miss Carolyn H. Parish, soprano; Madame von Rydingsvard, contralto; William A. Black, tenor; William H. Griggs, baritone, and Mrs. Alfa L. Small, organist. The new choir began their duties last Sunday.

Miss Gertrude Miller, the soprano of the Second Church, Copley square, who is to sing the solos in the "Hymn of Praise" at H. G. Tucker's third concert, has been engaged to sing the role of Marguerite in Gounod's "Faust" in a performance to be given at Providence, R. I., November 20, by Jules Jordan. Other artists are to be Evan Williams, Gwilym Miles and Joseph Baernstein.

The San Francisco Bulletin of September 30 says: "Miss Anna Miller Wood gave a song recital at Sherman, Clay & Co.'s hall this afternoon before a large audience of music lovers who have learned to appreciate the careful work of this young contralto, who is a San Franciscan of long standing. Her voice is very rich and sympathetic, and is trained to a finish. She sang a number of choice selections in French, German and English, and was liberal in the encores which her magnetic form of singing elicited after nearly every number."

At Shawmut Congregational Church, corner of Tremont and Brookline streets, on Tuesday evening, under the auspices of the New England Conservatory of Music, the second evening in the Faculty Course will be an organ recital by Henry M. Dunham, assisted by William H. Dunham, tenor. Miss Alice Siever accompanist.

Mrs. Ruth Thayer Burnham, who will sing the contralto solos at H. G. Tucker's first concert October 29, when "The Beatitudes" will be given, has recently come to Boston. She was a well-known singer of St. Louis, and at present holds a fine choir position in Springfield, Mass.

Two song recitals will be given by Max Heinrichs, assisted by his daughter, Miss Julia Heinrichs, at the Acorn Club, No. 1618 Walnut street, Philadelphia, Pa. on Thursday afternoon, October 18, and Friday evening, October 19. The programs are almost entirely new.

GABRILOWITSCH.

[BY CABLE.]

HAMBURG, October 16, 1900.

The Musical Courier, New York:

OSIP GABRILOWITSCH made a sensational success here to-night in a concert under the direction of Dr. Hans Richter. His piano playing was phenomenal. FLOERSHEIM.

Miss Grace Lilian Carter has returned from her annual trip to Canada and is booked for a number of engagements in and about Boston this winter.

Among Somerville music lovers who are interested in the dedication of Symphony Hall, October 15, are several members of the Cecilia Society, including Mrs. W. F. Edlefson, Miss Lottie Williams, Mrs. Alexander McKee, Mrs. Walter C. Hooper and Mrs. William Thornton.

Miss Helen A. Brooks and Mrs. Louise Bruce Brooks will give a recital in Fitchburg on October 22. Mrs. Brooks is also engaged as contralto soloist in Mr. Tucker's series of concerts at the People's Temple.

Charles W. French, of Boston University, '03, has been elected leader of the Glee Club of that institution.

One of the features of the Lowell Institute Lecture season is the series on "Der Ring des Nibelungen," in which Carl Armbruster will deliver the lectures, with instrumental illustrations, and Miss Pauline Cramer will sing the airs and parts of airs necessary for the understanding of the subject.

A business meeting of the Newton Choral Association was held in the Eliot Church Chapel, Newton, last Monday, when the applicants for membership, whose voices have been tried, were voted in as active members. The first rehearsal followed. About seventy-five have signified their intention of becoming active members, and it is hoped the number will be increased to 100. The first concert will consist of several choruses and part songs, concluding with "In a Persian Garden," for solo voices and chorus. At the second concert Dudley Buck's dramatic legend, "Don Munio," for four solo voices and choruses, will be given. The rehearsals will come on the second and fourth Monday evenings of each month, and Everett E. Truette will be the director.

The following pupils of Charles F. LeSeur made their initial appearance before the public at Gloucester on the 5th: Hazel E. Martin, Willie E. Lufkin, Lillian R. Mitchell, Dora H. Wendell, Charles H. Robinson, Bessie D. Dexter, Annie J. Wilkie, Harold Oakes, Emma W. Merchant, Harold F. Orne, Laura M. Francis, Rhoda E. Livingstone and Phoebe M. Curtis.

Ernst Bauer.

ERNST BAUER, the well-known violin teacher, has returned from his country seat in New Jersey and resumed his tuition at his residence, 130 East Fifty-sixth street. One of Mr. Bauer's advanced pupils, Willy Doenges, played at the Second Presbyterian Church, at Paterson, with Henry T. Fleck, the organist and conductor, on Sunday, and was so much liked that Mr. Fleck re-engaged him for more Sundays.

Mr. Bauer's first pupils' concert will take place early in November.

Glinka's Birthplace.

IN an article in THE MUSICAL COURIER last week on "Musical Moscow and the New Conservatory" Moscow was mentioned as the birthplace of Glinka. While the musical triumphs of this composer were made in Moscow, he was, however, not born there. The father of music in the empire of Russia was born at Smolensk. The author of the article referred to, Louis E. Van Norman, consulted several authorities, and hence the slight error regarding the early home of Glinka.

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Music in Baltimore.

BALTIMORE, October 14, 1900.

THE first Boston Symphony concert and the initial Peabody recital inaugurate within the next few weeks our musical season. At present we are awake, musically, only in the studio, but an unusual musical activity is looked for quickly:

* * *

The Peabody Conservatory opened for the season on Monday, October 1.

The Conservatory is in a flourishing condition, a very large number of new students having been enrolled. There will be given during the season the usual twelve Friday afternoon recitals, as follows:

Friday, October 19.—Ernest Hutcheson, pianist.
Friday, November 2.—Evan Williams, tenor; Gwilym Miles, bass.
Friday, November 16.—Cecilia Gaul, pianist; Marie Gaul, soprano; Joan C. Van Hulstevn, violinist.
Friday, November 30.—Teresa Carreño, pianist.
Friday, December 14.—Emanuel Wad, pianist; Charles H. Rabold, baritone.
Friday, January 4.—Flavie Van den Hende, 'cellist; Lotta Mills, pianist.
Friday, January 18.—Georg Henschel, baritone; Mrs. Georg Henschel, soprano.
Friday, February 1.—Edwin Farmer, pianist; Alfred Furthmaier, 'cellist; Margaret May-Cummins, soprano.
Friday, February 15.—Augusta Cottlow, pianist; Mrs. Morris Black, contralto.
Friday, March 1.—Ossip Gabrilowitch, pianist.
Friday, March 15.—Maud Powell, violinist; Harold Randolph, pianist.
Friday, March 29.—Ladies' Chorus and soloists.

Director Harold Randolph has also completed arrangements for a series of five concerts by the Kneisel Quartet, to be given on the Wednesday afternoons following each Boston Symphony concert. The quartet will have the assistance of Harold Randolph at the piano.

The Boston Symphony concerts will take place at Music Hall Tuesday evenings, November 6, December 11, January 15, February 19 and March 19.

The soloists announced are Ternina, Aus der Ohe, Dohnányi and Hugo Becker.

* * *

The Oratorio Society, Joseph Pache conductor, will give this season Verdi's Requiem and Mendelssohn's "St. Paul."

* * *

Eduard Strauss and his Vienna Orchestra will give a concert at Music Hall November 22.

* * *

On Wednesday evening, October 17, there will be given at Music Hall a concert, the proceeds to go to the Galveston fund. There will be an orchestra of fifty, conducted by George Liemann. The soloists announced are: Mlle. Palie Vallette, soprano; Miss Jeanie Benson, violin; Emanuel Wad, piano; F. H. Gottlieb, flute, and Alfred Furthmaier, 'cello.

* * *

A testimonial concert will be given at Lehmann's Hall on Tuesday, November 13, to Miss Doris Goodwin, the young Baltimore soprano, whose voice and ability give such bright promise. The following well-known artists will assist Miss Goodwin: Dr. B. Merrill Hopkinson, baritone; S. Monroe Fabian, pianist, and Natorp Blumenfeld, violinist.

* * *

On the evening of November 20 Natorp Blumenfeld, assisted by Miss Clara Ascherfeld, will give a concert at

Lehmann's. The program will be a particularly interesting one, including Spohr's Violin Concerto, No. 8; Bach's Unaccompanied Sonata, No. 6; Bruch's "Kol Nidrei," Schumann-Joachim's "Evening Song," and Liszt's "Campanella."

* * *

The Peabody violin scholarship was conferred at the recent examinations by the faculty upon Charles Kraemer. The scholarship entitles the holder to a term of three years' instruction in violin and theory.

* * *

The Peabody Conservatory alumni piano scholarship was awarded to Miss Minnie Kline.

* * *

Bernard Ulrich, of Chicago, has succeeded Edgar Strakosch as manager of Music Hall. EUTERPE.

Madeline Schiller.

THERE are few artists who have played before so many critical audiences as Madame Schiller, and it is remarkable to see the hundreds, even thousands, of press criticisms of this pianist.

She has played with all the symphony organizations and is as well known in Australia as she is in Europe and America.

The following are a few of her Australian notices:

Madame Madeline Schiller gave the first of her series of piano recitals last evening. Madame Schiller has attained to so high a reputation, and at her recent inaugural performance so clearly proved her right to the position she has gained, that in chronicling the performance last evening we have but little to add to the remarks made on the occasion referred to, beyond the ordinary details of the program. To speak in detail of the performance of this series of pieces would be almost superfluous, and certainly quite unnecessary, since Madame Schiller's interpretation and execution were alike so admirable. Of course, the most showy and effective specimens of execution were the Liszt items, and they were certainly magnificently played. But the greatest tests were, nevertheless, the great "Il Tremolo" of Gottschalk, which we noticed a few days ago, and Kullak's "Perles d'Ecuine." This latter was a most wonderful exhibition of technical mastery of finger action. It is more a "study" than a concert piece, and its specialty lies in the absolutely equal demands made upon the two hands—left and right alternating with similar passages. The same form of passage which is comparatively simple for the right hand is, however, infinitely more difficult for the left, because the natural position of the fingers is reversed. Seeing, therefore, that Madame Schiller played with such perfection of equality that the keenest ear could not detect the faintest difference between the two hands—so that unless the execution were seen, the modus operandi could not have been even guessed at from the sound—no more need be said to show the fine command of technique the pianist possesses. That which showed the pianist's artistic finish most was, however, that exquisite tone picture, the Chopin Ballade in G minor. In such as this it is so easy to fail—either by overdoing what has to be done, or by missing points which might be made. However, nothing could well be more perfect than Madame Schiller's rendering of the work; and beyond perfection what is there to chronicle?—Sydney, Australia, Herald.

Madame Schiller's concert on Saturday evening was the finest musical entertainment ever heard in this city. She is a pianist of the highest calibre, her touch and execution being marvelous and brilliant. I would not miss an opportunity of hearing her again under any circumstance. The smallness of the audience was a libel on a city that puts forth any claim to musical culture. Those who were there were charmed with her entrancing music, and the applause was long and hearty. Our party are all going to hear her again on Thursday evening, and I believe a very large audience is expected, as it will be her final appearance.—Melbourne, Australia, Punch.

The concert given to Madame Schiller at the Y. M. C. A. Hall took place last evening. Madame Schiller performed Chopin's Grand Polonaise in E flat in fine style, which in the estimation of all who were capable of forming a correct judgment on such a subject placed her in the front rank of modern pianists. She possesses every qual-

ity which an artist ought to possess, viz., perfect precision as to time, wonderful, almost planetary rapidity of execution, crispness and delicacy of touch, capacity to appreciate and develop ideas, and great vigor of finger and wrist wherever the application of such vigor may be necessary.—Sydney, Australia, Evening News.

Sousa at the Metropolitan.

THE last concert in the series of Sunday night concerts at the Metropolitan Opera House by Sousa's Band was given last Sunday night, and attracted an immense audience. It was another triumph for Sousa and his men.

The program was happily chosen, being strong and varied enough to satisfy all tastes. Among the selections were the "Isabella Overture," by Suppé; "The Benediction of the Poignards," from the "Huguenots," by Meyerbeer; Czardas from "Ritter Pasman," by Strauss, and "Hail to the Spirit of Liberty," Sousa's latest march. The latter evoked unbounded enthusiasm and several repetitions were demanded and given.

Sousa's band never played better. Mr. Sousa's abilities as a conductor never were more brilliantly disclosed.

Miss Elizabeth Northrop sang acceptably Ardit's "Se Saran Rose," and won a sincere encore.

Jaroslav de Zielinski.

THE Buffalo pianist and littérateur resumed his work in September at home in his music school at Olean with good classes and promising to be larger than for many seasons past.

The Buffalo Trio Club—George A. Goold, T. Amesbury Goold and Jaroslav de Zielinski—will give three concerts of chamber music in Buffalo this coming season. It is the only musical organization of its kind that has survived, and with a subscription list growing daily in size the club expects to be well repaid for its years of labor. Last year it played the following works: Arensky, op. 32, last two movements; Bargiel, op. 6; Dvorák, "Slavonic Dances"; B. Godard, op. 72; Navratil, op. 11; Schuett, op. 27 and 54; S. B. Whitney, op. 30, and Von Wilm, op. 165.

Among the letters received by Mr. de Zielinski expressing thanks and appreciation for the production of their works in Buffalo, Eduard Schuett writes: "Sie haben mir durch die Uebersendung Ihrer Concert Programme eine grosse Freude bereitet, denn es ist stets fuer einen Autor eine sehr beglueckendes Gefuehl zu wissen dass er auch in fernen Landen mit seiner Musik sich Freunde erworben." * * *

For the present season this club, which has won splendid recognition at home and in other cities, will draw for its repertory on works by Schumann, Sinding, Malling, Smetana, Goldmark, Zielinski, Saint-Saëns and some other of the most modern composers.

Mrs. George W. Ellis.

Mrs. George W. Ellis, who died on Wednesday, October 10, at her home on Devon road, Chestnut Hill, Boston, was the mother of Charles A. Ellis, manager of the Boston Symphony Orchestra. The funeral was Friday afternoon at Chestnut Hill. The Rev. Dr. George A. Gordon officiated, and many of Mr. Ellis' friends, associated with him both professionally and socially, were there. The music was by the quartet of the Old South Church.

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Liszt as a Song Writer.

By Henry T. Finck.

HUNGARY has given birth to many eminent musicians, such as Bihary, Lavetta, Czermak, Erkel, Heller, Doppler, Remenyi, Joseffy, Joachim, Vagvölgyi and Goldmark, but the only song writer among them who can be ranked with the great Germans is Franz Liszt (1811-1886). In his capacity as song composer Liszt, might, indeed, be classed with the Germans, for nearly all of his Lieder—fifty-one out of about sixty—were composed to German texts. It is one of the great achievements of Liszt to have introduced Magyar melodies and rhythms and gypsy-like ornamentation into art music more successfully than anyone else, but his instinct told him that those traits were more suitable to instrumental than to vocal music, and we find accordingly among his songs only two that have a marked Hungarian flavor, "Isten Veled" (farewell) and "The Three Gypsies," which, also, like several others of the songs, exists with an orchestral accompaniment and has become tolerably familiar in our concert halls. The music gives as graphic a description as the poem of the three favorite Bohemian ways of "smoking, sleeping and fiddling life away."

It is not known exactly when Liszt began to compose songs. The best of them belong to the Weimar period, when he was in the full maturity of his creative power. There are stories of songs inspired by love while he lived in Paris; and he certainly did write six settings of French songs, chiefly by Victor Hugo. These he prepared for the press in 1842. While less original in melody and modulation than the best of his German songs, they have a distinct French esprit and elegance which attest his power of assimilation and his cosmopolitanism. These French songs, fortunately for his German admirers, were translated by Cornelius. Italian leanings are betrayed by his choice of poems by Petrarca and Bocella; but, as already intimated, his favorite poets are Germans: Goethe, Schiller, Heine, Hoffmann von Fallersleben, Uhland, Rückert and others. Goethe—who could not even understand Schubert, and to whom Liszt's music would have been pure Chinese—is favored by settings of "Mignon's Lied" ("Kennst du das Land?"), "Es war ein König in Thule," "Der du von dem Himmel bist," "Ueber allen Gipfeln ist Ruh," "Wernie sein Brod mit Thränen ass," "Freudvoll und leidvoll," (two versions).

"Mignon" was the second of his German songs, and it is the most deeply emotional of all the settings of that famous poem. Longing is its keynote; longing for blue skyed Italy, with its orange groves, marble treasures and other delights. One of the things which Wagner admired in Liszt's music was "the inspired definiteness of musical conception" which enabled him to concentrate his thought and feeling in so pregnant a way that one felt inclined to exclaim after a few bars: "Enough, I have it all." The opening bar of "Mignon's Lied" thus seems to condense the longing of the whole song; yet, as the music proceeds, we find it is only a prelude to a wealth of musical detail which colors and intensifies every word and wish of the poem.

"The King of Thule" is a ballad which would be heard a dozen times in our concert halls every season if singers were more enterprising and intelligent in ascertaining what is good and what the public would be sure to like. Liszt's songs are neglected by most concert singers, because in them the piano part shares the honors too much to suit the notions of these vain persons regarding the importance of showing off their best notes. If they would take the pains to enter thoroughly into the spirit of his music, and try to be one with the pianist (as Vogl was with Schubert), they would find that the audience—as it does at Wagner's operas—would no longer discriminate

between the voice and the "accompaniment," but would applaud the singers for the fine effect of the combination. To be sure, it takes an artist to play Liszt's piano parts properly. Those who have been so lucky as to hear Georg Henschel sing and play a Liszt song will never forget the treat—and the lesson. Regarding "The King of Thule," I may add that it is exceptionally effective and "grateful" for an intelligent singer.

All of the six settings of Goethe poems are gems, and Dr. Hueffer quite properly gave each of them a place in his collection of Twenty Liszt Songs.* Concerning the "Wanderer's Night Song" ("Ueber allen Gipfeln ist Ruh"), Dr. Hueffer has well said that Liszt has rendered the heavenly calm of the poem by his wonderful harmonies in a manner which alone would secure him a place among the great masters of German song. "Particularly the



FRANZ LISZT.

modulation from G major back into the original E major at the close of the piece is of surprising beauty."

For composers of musical lyrics Schiller wrote much fewer available poems than Goethe. But Schubert owed to him one of his finest songs, "The Maiden's Lament," and next to him as an illustrator of Schiller I feel inclined to place Liszt, who is at his best in his settings of three poems from "William Tell," "The Fisher Boy," "The Shepherd" and "The Alpine Hunter." Liszt, like Schubert, favors poems which bring a scene or a story vividly before the mind's eye, and he loves to write music which mirrors these pictorial features. Schubert's "Müllerlieder" seemed to have exhausted the possible ways of depicting in music the movements of the waters—but listen to the rippling arpeggios in Liszt's "Fisher Boy," embodying the acquisitions of modern pianistic technic. The shepherd's song brings before our eyes and ears the flower meadows and the brooks of the peaceful Alpine world in summer, while the song of the hunter gives us dissolving views of destructive avalanches and appalling precipices, with sudden glimpses, through cloud rifts, of meadows and hamlets at dizzy depths below. Wagner himself, in the grandest mountain and cloud scenes of the "Walküre" and "Siegfried," has not written more superbly dissonant and appropriate dramatic music than has Liszt in this exciting song.

Heine was a personal friend of Liszt, and as a matter of course some of his poems, too, were adorned with

* Published by Novello, Ewer & Co., with Dr. Hueffer's admirable English version. The selection is a good one, but as it includes only a third of the songs, vocalists should also get the "Gesammelte Lieder," published by Kahnt (German words).

Liszt's music—six of them—"Loreley," "Am Rhein," "Vergiftet sind meine Lieder," "Du bist wie Eine Blume," "Morgens steh' ich auf und frage," "Ein Fichtenbaum steht Einsam." They all abound in exquisite details of melody and harmony, but I can stop to speak of one only—"Loreley"—the first of his German songs. It is not only beautiful, musically, but it admirably illustrates Liszt's general method as a song writer, and enables us to look back, as from a height, over the whole evolution of the song.

The charm of the fully developed mediæval folk song lies in the close sympathy between the words and the music, both expressing the same mood. At the same time, when we examine into the matter more closely, we find that the correspondence is only a general one, and does not extend to details. There is only one melody, which is repeated stanza after stanza, no matter how much the story may change. Thus it may happen in a long ballad that the same music is used to illustrate successively scenes of love and hatred, of peace and war, which, of course, is inartistic. It is here that the art song improves on the folksong by adopting the method of through composing—making the music change as the words change. Schubert was the first who realized the full importance of this method, and embodied it in immortal songs. But he does not often go so far as to resort to word painting—making the music follow individual words—and he usually retains the concise strophic form.

In these respects Liszt goes beyond Schubert and his followers, and represents the extreme development of the tendency which differentiates the art song from the folk song. He not only makes the music adopt the hue of each significant phrase and word, but in his best and most elaborate songs he ignores the strophic form of the poem—as Wagner gave up the symmetrical airs and other set forms that used to make up the operatic mosaic—and gives us, in place of that symmetrical form, a continuous musical plot from the structure of which all remains of the original dance form of the folk song are eliminated—for it is well known that, originally, all vocal music was dance music.

"Loreley" presents a striking instance of Liszt's method. It is no wonder that his novel treatment of Heine's famous poem should have aroused surprise—nay, indignation; for hitherto the Germans had always sung this poem to Silcher's popular air, which was repeated without change in the six stanzas. Even that early champion of the "music of the future," Dr. Hueffer, while admitting the beauty and expressiveness of Liszt's song, declared that for such a poem Silcher's simple tune seemed more appropriate than Liszt's elaborate dramatic treatment of the subject. I cannot agree with him. Heine's poem is, indeed, as simple as any strophic folk song; but, after all, what gives it its poetic value is not its metric structure and rhyme, but its subject. It presents a series of poetic pictures: a complete miniature drama is enacted before our eyes; and Liszt translates this into music. His pensive opening bars are a prelude to the poet's query why he feels so sad today, and why a legend of old times keeps lingering in his mind. Then we get a vision of the calmly flowing Rhine, with gently undulating music; and in the twilight we behold the maiden sitting on the rocks, combing her golden hair. She sings a song which has a strange melody—a most seductive song in Liszt's version. The boatman passing in his skiff below is entranced; a wild longing seizes his soul; he gazes fixedly at the maiden above, heedless of the dangerous rocks about him; and her song is to blame if the waves at last engulf him with his boat.

By converting this miniature tragedy into a music drama Liszt has done infinitely more than Silcher did with his changeless tune, pretty though it is. He shatters the strophic form; but what a wealth of beauty and emotion he gives us in return! In place of Silcher's unchanging tune—a genuine folk song—he gives us several melodies of at least equal beauty, and the most important

J. FRED
WOLLE,
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point of all, while Silcher's tune, like other folk songs, has only the simplest and most commonplace accompaniment. Liszt makes use of all those harmonic and modulatory acquisitions which enable the composer to express the deeper and more subtle emotions, and which constitute the second and greatest advantage of art music over folk music. For these various reasons, though each is charming in its way, I would not give Liszt's "Loreley" for a dozen like Silcher's. It symbolizes the difference between music which has only melody and music which adds to melody the infinitely varied charm and emotional power of harmony. The melody of folk songs has delighted and influenced some of the greatest composers—men like Weber, Haydn, Schubert, Liszt, Chopin, Dvorák, Grieg—but all these masters have written greater things than folk songs, because they had the resources of harmony as well as of melody to inspire them.

With Liszt the development of the Lied reached its end, apparently. Other composers have since written beautiful and great songs, but they are important and valuable only as emanations of individual genius.

Herzogenberg Dead.

HEINRICH VON HERZOGENBERG, pianist and composer, died on Friday at Wiesbaden, at the age of fifty-seven. He was born at Graz, in Styria, on June 10, 1843, and studied at the Vienna Conservatory under Dessoff from 1862 to 1864. He returned to his native town then and remained there until 1872, when he went to Leipzig and founded the Bach Verein, of which he became the head in 1875. In 1885 he was called to Berlin to take the post of professor of composition in the Hochschule für Musik, and he remained there until 1892, when Max Bruch succeeded him. He was at the time of his death president of the Meisterschule for composition in Berlin and a member of the Berlin Academy of Fine Arts. His best known works are two symphonies, an oratorio, "The Birth of Christ," a symphonic poem, "Odysseus," and a number of religious compositions. His wife, who was at one time well known as a pianist, died eight years ago.

A Successful Pupil of E. Presson Miller.

Mrs. Tryphena Wood Richards, a pupil of E. Presson Miller, scored a great success at a concert given October 5 in the auditorium of the State Normal School, at Trenton, N. J. Her brilliant soprano voice completely filled the large auditorium, and she aroused the enthusiasm of the large audience by the purity of her tones and the general artistic finish of her work. Her high tones are exceptionally beautiful and her trills, runs and staccati are sung with delightful ease and certainty of attack. One critic declared that she won the most decided success of anyone who has ever sung at the auditorium. Her numbers were:

A May Morning.....Denza
A Dream.....Barlett
The Reason Why.....Miller
Cupid and I, from the Serenade.....Herbert
Staccato Polka.....Mulder

Mrs. Richards is fortunate in possessing with her voice a pleasing stage presence and an unaffected manner.

Nellis.

Miss Nellis, the Chicago pianist, who has been in Paris studying, returned on Saturday.

FOREIGN NOTES OF INTEREST.

A New Tenor.

During the late opera season at Athens, a young Greek, Xanthopoulos by name, created a great sensation.

Enna.

The first German performance of August Enna's musical story, "The Match Girl," will take place in Bremen next month.

Prague.

Eugen d'Albert's two one-act pieces, "Kain" and "Abreise," had brilliant success at their first production at Prague, September 30.

A Kindertheatre.

The last thing in Berlin is performances for children, in compliance with a "general wish." The first performance will be Audran's operetta, "Die Puppe."

An Imperial Composer.

The Vienna journal, *Kunst und Musik Zeitung*, presents with its number of September 27 a march, "Toscana," by the Archduke Peter Ferdinand, the author of numerous waltzes and Lieder.

Emma de Jong.

The Dutch singer, Emma de Jong, who has been concertizing in Berlin, is praised for her noble soprano voice, and her good school, but the critics complain of her pronunciation of German, especially the consonants, while she was most successful in some Italian and French numbers.

Wages in Berlin.

The Society of Berlin Musicians has fixed a tariff for the theatres which have not a permanent orchestra. Musicians who perform in such establishments must receive for each week day 4 marks; that is, 96 cents; for Sundays and holidays, 6 marks, or \$1.44; for a matinee, 3 marks, or 72 cents.

Good Advice.

Director Mahler, of the Vienna opera, when he noticed a painfully anxious expression on the face of a coloratura singer said: "When a singer looks at the conductor with a pained expression, the public at once knows that a difficult bit is coming. This spoils the effect. A trill ought to be given with a smile, as if one were throwing bouquets to the public."

Duel Avoided.

The singer, Philipp, who is at present performing at Berlin in the "Fledermaus," thinks himself a very funny man, and introduced into his part sundry "gags," which the Germans politely call extempora. These playful interpolations annoyed the beautiful prima donna, who complained to her husband. This gentleman is not merely a prima donna's husband, but an author, and an officer in the reserve, and therefore longed for gore. He not only laid his griefs before the intendant, Count Hochberg, but sent a challenge to Philipp, to fight or apologize. The latter being a wise man declared that he had not the slightest intention to an-

noy the lady, or make any allusion to her. The explanation was accepted, and peace reigns once more.

McGrew.

A young American lady, Rose McGrew, appeared at the Court Theatre of Schwerin as Suzanne in "Le Nozze di Figaro" and as Leonore in "Stradella" with success. The critics praise her admirable school.

Italy.

The young King and Queen of Italy are passionately fond of music, and practice it themselves. The King is an excellent pianist. The Court Quintet of the Queen Dowager Margarita, conducted by Sgambati, will resume its performance when the period of mourning for King Humbert has expired.

Hellmesberger.

Ferdinand Hellmesberger has left his positions at the Vienna Conservatory and the Court Opera and accepted the place of kapellmeister at the City Theatre, Düsseldorf. He also has an offer to go as first kapellmeister at Frankfurt. What effect this will have on the famous Hellmesberger Quartet is still uncertain.

Lortzing.

Poor Lortzing continues to receive posthumous honors. A Lortzing festival will be given at Berlin January 21, 1901, the fiftieth anniversary of his death, and it is hoped that the money obtained by this celebration, aided by public subscriptions, will enable the committee to inaugurate a statue in Berlin on October 23, 1905, the centenary of his birth. The funds for a statue at Pymont have been collected.

Heinze.

The composer, G. A. Heinze, celebrated his eightieth birthday on October 1. Born in Leipzig, he has since 1850 been active in Amsterdam as director, teacher and composer. To his efforts Holland owes her high position in choral music. Before he left Germany he had written two operas, "Lorelei" and "The Ruins of Tarandt." In Holland he composed four oratorios and numerous masses and hymns.

Prices at Paris Theatres.

During the last fifty years prices of admission have increased enormously. Comparing the year 1849 and the year 1899, and taking the orchestra stalls as an example, we find that the increase is as follows: At the Grand Opéra, from 7.50 francs to 14; at the Opéra Comique, from 5 to 10; at the Comédie Française, from 5 to 8; at the Odéon, from 3 to 6; at the Vaudeville, from 5 to 10; at the Variétés, from 4 to 10, and at the Ambigu, from 3 to 7 francs. To be set off against this is increased expense in mounting, in lighting, in advertising, and especially for the artists.

Amy Robie.

MISS AMY ROBIE arrived from Europe on the steamship City of Rome last week. On the night of the ship concert, for the benefit of the Sailors' Orphan Society of Scotland, Miss Robie contributed her part to the program by playing two violin solos. The young artist appeared both in the first and second parts. Her numbers were the Romance by Vieuxtemps and a Polonaise by Mlynaiski. The passengers who attended the concert were very cordial to Miss Robie, as professionals do not always appear at the steamer concerts.

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The Arma Senkrah Tragedy.

ARMA SENKRAH'S tragic end has created a sensation in the musical world and called forth much comment both in the German and foreign press. All sorts of reasons have been given for the fatal act—unhappy home life, financial distress, anonymous letters, temporary insanity, bitterness at having given up her public career for an unworthy man. While there is some truth, no doubt, in all of these reasons, except the anonymous letters, which is unquestionably a detestable invention, the real cause of her suicide has not yet been published. This is known only to the initiated at Weimar.

It was jealousy. Her husband had been fascinated by an actress of the Weimar Court Theatre for a long time, and his intimacy with her was known to his wife, who became insanely jealous. This was the cause of many a terrible scene between the two. On the day of her suicide she is reported to have said to him: "If you go to that woman again I will shoot myself." He replied: "You can't frighten me with such threats; I am going to her right away now." An hour later he was summoned home to find his wife dead on the bed with a bullet through her heart!

It is a sad, sad ending of a brilliantly gifted woman. What a career she might have had! In fact, what a career she did have, brief though it was. She created a sensation in Europe and was the most popular woman violinist before the public during the eighties. She at once put Teresina Tua and all other girl violinists in the shade. The public was everywhere enthusiastic, and the critics very warm in their praise. Hermann Wolff often traveled with her, personally superintending her tour, and Wolff was not the man to do that with any but artists of the first rank.

I have found here some old German music papers of '86 and '87, containing very brilliant criticisms on her playing. Shortly before her marriage she refused an offer of \$2,000 for an American tour. In 1888 she fell in love with the Weimar lawyer, Hofmann, and the following year was married to him, contrary to the wishes of her family and everyone interested in her.

She renounced a brilliant career, fame, honor and fortune to marry this man of humble origin, who was far from being a light in his profession and who was in every way utterly unworthy of her. Yet for a time she was supremely happy, so happy that for four years she did not once touch her violin; she felt no desire for it and decided that the most brilliant public career was no compensation for the lack of happy wedded life. Then a change gradually came about. Hofmann was an inveterate gambler and owing to this the family was often brought to the verge of actual want. This, too, was the cause of frequent quarrels. She took up her violin again. At this time I was living in Weimar. I became acquainted with her and often heard her play. I went to Jena to hear her play in public for the first and, save one, only time after her marriage. It was in 1894 at one of the academic concerts under Dr. Gille's direction. She played with orchestra the Mendelssohn Concerto, and with piano the Kreutzer Sonata and several smaller numbers. She received an ovation. I have heard no other American girl, save Maud Powell, play the violin like that. Her technic was faultless—clean and in perfect tune; her tone was pure, sweet and very warm, and her style brilliant, showing her French schooling. Yet there was an earnestness and depth to her playing that clearly showed German influence. In fact, the leading musicians of Germany became interested in her during her public career. Franz Liszt took a great interest in her and frequently played with her, and was even photographed with her, as the accompanying picture shows.

Arma Senkrah was the most charming appearing violinist I ever saw on the stage. Of the two accompanying photographs the one with Liszt is the better, but even this, though showing a charming face, does not do her justice, because the effect of her beautiful blue eyes and her rosy cheeks is lost. She was a perfect picture of health and beauty.

But to return to her Weimar life. From this time on it was apparent to all who knew her that a change was coming over Arma Senkrah. She began gradually to lose her gay and joyous ways; she was at times melan-

choly, at times irritable and difficult to understand. Money troubles, her husband's passion for gambling, and family quarrels were the cause. When she thought of what she had given up for the man and how unworthy he was of her sacrifice she must have had very bitter feelings. Why did she not leave him? With her art she could have provided for herself and child in any art centre. Why did she remain a slave to such conditions? Because she loved the man. All of these things, little by little, made her a changed woman, and they were all instrumental in bringing about the catastrophe. Then when she discovered that her husband was not true to her, that for all her sacrifice (it was Hofmann who insisted upon her giving up public playing after their marriage) she did not even have fidelity from him, it was too much for her overwrought nerves. The fact that she thus left her child, a boy of ten, who was just like her, and whom she adored, proves in what a terrible state of mind she was. At her funeral the clergyman alluded to this fact. She was given a Christian burial,



ARMA SENKRAH AND FRANZ LISZT.

contrary to the custom with suicides. The attendance was large, including many persons of rank and distinction. Hofmann threw, instead of the customary three handfuls of earth, three white roses on her coffin. There was probably not a person present who did not despise the man. A grave digger was heard to utter a horrible malediction when Hofmann threw the roses.

Arma Senkrah was an American girl, born in 1869 in New York. Her name was Harkness, and by spelling it backward she made the stage name Senkrah of it. Why she did this is not clear; Harkness is just as good a name as Senkrah. While a very young girl she came to Europe and studied with Wieniawski and Massart. She was one of the most talented girls America has produced.

A lamentable ending of a pure love match, and of a woman so pure, so true, so gifted and beautiful.

ARTHUR M. ABELL.

WEIMAR, September 27, 1900.

New Operetta.

A new märchen operetta, text by Hirschel, music by Louis Roth, is said to have made a success in Berlin. The plot, which reminds one of "Giroflé-Girofla," has a miner with a magic ring, a lady wooed by a powerful diamond spirit, who for her sake turns man, and other complications with a very brilliant ballet.

An Indorsement.

BOSTON, Mass., October 14, 1900.

THE paper upon "The Influence Which Disease and Deformity of the Nose May Have Upon the Singing and Speaking Voice," by Dr. Carolus M. Cobb, in the last issue of THE MUSICAL COURIER, is extremely interesting reading, because the subject is considered entirely within the province of the physician, unencumbered by any attempt to explain the process of voice production or in the least to encroach upon the prerogative of the vocal teacher.

Dr. Cobb recognizes that much may depend upon the method adopted by the vocal teacher as regards success with the pupil in the matter of voice training, but affirms that the physician's business is only to "put the nose and throat into a healthy condition," in order that the best results may be obtained.

He does not descend to the item of the expiration of breath, but confines his whole attention to the matter of inspiration of breath. Rare intelligence.

In a most comprehensive and at the same time a concisely presented argument Dr. Cobb claims that an unobstructed pathway to the respiratory apparatus is the absolute demand for vocalists.

A clean and healthy condition of the mucous membrane of the nose and throat, and no obstruction of the upper portion of the tract, organic or otherwise, is absolutely necessary if the lower portion, the sound producing, bronchial and pulmonary organs are to exist in a healthy state.

The entirely novel, consistent and lucid manner (for a physician) in which Dr. Cobb treats the subject should engage the attention of all interested.

The doctor's theory is that the fundamental effort of the breath (the placing of the voice) is toward the hard palate, which "acts as a sounding board," while the subsidiary exists in "the resonant facial cavities" action "as a resonator."

My readers will observe that this is in contradistinction to the prevailing fallacy that the fundamental effort should be the placing of the voice upon the soft palate, or in the nasal cavities ("in the face," as it is termed by its advocates), whereby nothing but erratic action can follow.

That the superficial treatment of the general practitioner is of little value to the patient is now generally recognized.

That the throat specialist who meddles with the vocal art is a dangerous party to consult, in many cases, because of additional complications arising from his false conclusions, is also gradually dawning upon suffering victims.

But, alas! how can the host of voice butchers in the vocal profession be prevented from laying the foundation of all this misery and misfortune of the vocalist?

WARREN DAVENPORT.

Shannah Cumming Song Recitals.

HERE is the thoughtfully compiled program of the brilliant soprano; it will be observed that this is no ordinary set of songs. Miss Cumming gives this program December 17 at Montclair, N. J.:

Oceate	Scarlatti, 1659-1715
The Dove Laments Her Love.....	Händel
	Old English.
Phyllis	Dr. Arne
Mayday	Walthew
	German Lieder.
Ich sah als knabe Blumen Blühn.....	Brahms
Ich grölle nicht.....	Schumann
Abends	Franz
Wach 'auf, du schöne Träumerin.....	Ries
Ein Schwan.....	Grieg
Bereuse	Tschaikowsky
Ni Jamais ni Toujours.....	A. L.
Chanson de Printemps.....	Gounod
Amour d'Automne.....	Chaminade
You and I.....	Liza Lehmann
Songs My Mother Taught Me.....	Dvorák
Fallih Fallah.....	Van der Stucken
Where Blooms the Rose.....	Clayton Johns
Song of May.....	Goring Thomas

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CINCINNATI, October 13, 1900.

CHE first announcement of the Orchestra Association for the present season came officially this week. It is the seventh season, and the concerts will be under the direction of Frank Van der Stucken, the first to be on Friday afternoon, November 30.

The concerts will be given as in previous years, on Friday afternoons and Saturday evenings of alternate weeks. Soloists have been engaged so far as follows: Teresa Carreño, Maud Powell, Fritz Kreisler and Gabrilowitsch. Scale of prices will be the same as last season, with the exception of the students' tickets, which will be reduced to \$2.50 for a reserved seat in the upper balcony only. There will be an auction sale of choice of seats for subscribers only at College Hall, Friday, November 16. The auction will not be held on two successive days, as heretofore, but from 10 to 12 in the morning and 2 to 4 in the afternoon of the same day. On November 26 and 27 seats for the season may be reserved without premium. On November 28 students' tickets may be reserved. The sale of single seats begins November 29.

Dates of the concerts will be as follows:

Friday afternoon, November 30; Saturday evening, December 1; Friday afternoon, December 14; Saturday evening, December 15; Friday afternoon, December 28; Saturday evening, December 29; Friday afternoon, January 11, 1901; Saturday evening, January 12; Friday afternoon, January 25; Saturday afternoon, January 26; Friday afternoon, February 8; Saturday evening, February 9; Friday afternoon, February 22; Saturday evening, February 23; Friday afternoon, March 1; Saturday evening, March 2; Friday afternoon, March 15; Saturday evening, March 16; Friday afternoon, March 29; Saturday evening, March 30.

The programs have been constructed in part as follows:

FIRST AFTERNOON AND EVENING CONCERT.	
Symphony in D minor, No. 4.....	Schumann
Aria.....	Schumann
Lillian Blauvelt.	
La Procession Nocturne.....	Rabaud
(First time.)	
Lillian Blauvelt.	
Zorohayda.....	Svendsen
Lillian Blauvelt.	
Aase's Death.....	Grieg
In the Hall of the Mountain King, from Peer Gynt.....	Grieg
SECOND AFTERNOON AND EVENING CONCERT.	
Overture, Der Beherrscher der Geister.....	Weber
(First time.)	
Symphonie Pathétique in B minor, No. 6.....	Tschaikowsky
Mme. Teresa Carreño.	
Hungarian Rhapsody.....	Liszt
THIRD AFTERNOON AND EVENING CONCERT.	
Popular Wagner Program with Chorus.	
FOURTH AFTERNOON AND EVENING CONCERT.	
Overture, Occasional.....	Händel
Symphony in G minor.....	Mozart
Violin Concerto.....	
Fritz Kreisler.	
Suite, Italia.....	Richard Strauss

FIFTH AFTERNOON AND EVENING CONCERT.

Overture, Husitzka.....Dvorák
Symphony No. 2, in B flat.....Svendsen
Piano Concerto.....
Gabrilowitsch.

Suite, Casse-Noisette.....Tchaikowsky

Among others the following works will be performed at later concerts:

Symphonie Fantastique.....Berlioz
Die Ideale.....Liszt
Prelude, La Princesse d'Auberge.....Blox
Interlude, Der Pfeifertag.....Schillings
Symphony in C minor, No. 5.....Beethoven
Symphony in C minor, No. 1.....Brahms

One of the principal aids to the College of Music for the past two or three years has been the clerical committee, of which the Rev. Peter Robertson is chairman. It brings to the support of the college the influence of all the churches—Catholic, Protestant and Hebrew. In fact, the aim is to have every denomination represented. One of the objects of the committee is to encourage talented students of limited means to enter the institution. For these a much reduced tuition is provided. Principally owing to the indefatigable efforts of the chairman, whose zeal for the interests of the college is as unselfish as it is incessant, there were over \$5,000 added to the annual receipts last year from this direction alone. Mr. Robertson has just issued a pamphlet, entitled "Cincinnati as a Great Educational Centre for Seven Millions of People," which contains food for serious thought and which it would be profitable to read and distribute among thousands of readers, east, west, north and south of this city.

In regard to the College of Music and the Art Museum, Mr. Robertson has this to say:

"The students of these are mainly young women, while the boards of control and the faculties are almost exclusively men. These institutions, so splendidly launched forth as a sacred trust to the people of Cincinnati for the art and musical education of the 7,000,000 of people referred to, will continue to labor at a great disadvantage, and with a great loss of usefulness and influence, until they are organized on a basis similar to that of all other permanently successful schools, with suitable, properly located dormitories, with modern appointments, social, intellectual and religious influences. The founding of such dormitories affords some wealthy, public spirited citizen a golden opportunity for greatly benefiting Cincinnati and immortalizing himself by thus meeting a dire necessity of our educational interests. J. G. Schmidlapp, a wealthy, public spirited citizen, has just declared his purpose to meet this necessity of the College of Music. The same necessity will shortly arise at the university, if the progress of the last five years of that institution is maintained, and students are brought in from other towns. Undoubtedly the deficiency here referred to seriously interferes with the success of the Art Academy and the College of Music."

Mr. Robertson concludes his subject as follows: "If only 5,000 students were attracted from outside, on the very economical basis of expending \$300 per year the result would be \$1,500,000 per annum expended among the merchants of our city. There is no reason, however, why 10,000 students should not be attracted from the outside. Besides the revenue for the living expenses of students, multitudes of families would make their homes here during the education of their children, if we gave them the general, special art and educational advantages of which we are capable, with thoroughly educated men managing our institutions of learning and petty party politics thrown to the moles and to the bats. We have suggested that tuition be reduced in everything to the minimum cost. This will be the greatest wisdom and economy, for an educated citizenship will excel in the development of the

resources of our country, and an intelligent, virtue-loving people will be a wall of fire around our much loved land and will exalt and perpetuate our republic."

* * *

Richard Kieserling, Jr., is having a very busy studio at 1207 Elm street. The fact is, his qualifications as a teacher and musician are becoming more generally recognized. As a composer, too, he has claims to recognition that are decidedly above the average. He has a gift for the German folksong, and in this direction his work has been appreciated by the German singing societies all over the country. One of his Maennerchoere took second prize at the recent Brooklyn Saengerfest. Mr. Kieserling numbers among his compositions a romance for violin and piano, several sets of trios for women's chorus, a rondo capriccioso for violin and orchestra and several songs. He is at present engaged on a comic opera, the name of which will be "Arcola." The story is founded on an Indian legend, and the opera will be in three acts. Mr. Kieserling is the organist of the Temple on Richmond street.

* * *

Miss Bessie Tudor, a pupil of David Davis, gave a song recital in the College Building on Thursday evening, October 11, presenting the following program:

Gipsy Songs—	
No. 1, op. 55.....	Dvorák
No. 2, op. 55.....	Dvorák
No. 4, op. 55.....	Dvorák
No. 5, op. 55.....	Dvorák
No. 7, op. 55.....	Dvorák
The Rosary.....	Nevin
Little Boy Blue.....	Nevin
The Slumber Boat.....	Gaynor
Good Night, Pretty Stars.....	Johnson
Damon.....	Stange
Entreaty.....	Wilson G. Smith
Marinella.....	Randegger
The Willow.....	Goring-Thomas
Cavatina, from Queen of Sheba, More Regal in His Low Estate.....	Gounod

Miss Tudor has a soprano voice that for the past year has been gaining in every direction. There is back of her singing the force of intelligence. To the Gipsy songs she imparted force of character. Her voice has musical quality, but its best endowment is soul. She sings with feeling. Miss Tudor will enter upon a concert career this season, as the soprano of the Interstate Grand Concert Company. She deserves every measure of success.

* * *

S. William Brady, baritone, who has been added to the faculty of the College of Music, gave a song recital in the Odeon on Thursday evening, October 11. He was assisted by Ernest W. Hale, pianist, in the following program:

Couplets de Vulcain (Philemon et Baucis).....	Gounod
Etude in F minor.....	Chopin
Preludes, B flat major, G minor, F major.....	Chopin
Verlass' mich nicht.....	Franz
Intermezzo.....	Schumann
Ich liebe dich.....	Grieg
Hinaus.....	Ries
Sei mir gegruesst.....	Schubert-Liszt
Minuetto.....	Sgambati
The Sweetest Flower that Blows.....	Hawley
A Necklace of Love.....	Nevin
The Lark.....	Davenport-Parker

Mr. Brady was in good voice and had it under excellent control. He has a baritone voice, lyrical in quality, in which the temperament tells. He is a hard worker and success lies in his path—in the direction of concert and operatic work. His progress and steady improvement speak well for his teacher, Lino Mattioli.

Mr. Hale never played better. He is gaining in individuality and interpretative force. He combines strength with delicacy to an uncommon degree. As encores Mr.

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Hale played the G major Etude and Henselt's "If I Were a Bird." He ought to be heard in concert oftener.

Dr. Schoemer, of this city, received a letter this week from his daughter Nora, who is preparing to continue her studies on the violin under Arno Hilf, in Leipsic. Her description of the difficulties of the examination she had to undergo is quite naive and interesting. She says she passed it with high honors. The board of examiners selected for her an excerpt from Mendelssohn's Concerto. Among other things, she writes: "Saturday afternoon I attended church, and the choir I heard I shall never forget. The singing was simply grand." She mentions that several Japanese and negroes studied there last year and that they were great performers.

The first of a series of students' invitation recitals was given this evening in the Odeon, by the department of elocution, oratory and dramatic action of the College of Music, under the direction of Miss Mannheimer. It was spicy and entertaining.

George Schneider presented his first educational piano recital of the season this afternoon, in the studio of the Cincinnati Music School. The program, especially interesting to the student, was as follows:

Impromptus, op. 90.....Schubert
Nocturnes, op. 37, Nos. 1 and 2.....Chopin
Sonata, op. 27, No. 2.....Beethoven
Woodland Sketches, op. 51.....MacDowell
J. A. HOMAN.

Mrs. Evans Von Klenner.

WE republish the following from the New York World of last Sunday:

American Woman Gains Honors at Paris.

"Mme. Katherine Evans Von Klenner, of New York, has carried off the only prize accorded to an American woman in the educational department of music at the Paris Exposition.

"This came in the form of an 'honorable mention' for her report of the progress of music in America. This is the highest and only prize given in that department.

"Madame Von Klenner, who has each year made a European tour in song recitals, has established an international reputation. She is, moreover, the representative of a French method of singing in this country, and these two facts secured for her the honor of being the only soloist at the American reception to the foreign commissioners in the United States Building.

"Madame Von Klenner is the daughter of Evan Evans, of Wales. She has just returned from a stay among the Welsh mountains. There she sang church music set to words of fifty-five or more letters. The Welsh congregational singing she pronounces the most perfect she ever heard. The hymn books are written for the different parts, and each learns his own part, so that the whole is a one great harmony."

Madame de Wienzkowska's School.

Madame de Wienzkowska, directress and founder of the Leschetizky School of Piano Playing, resumed her work under most favorable auspices. She has many interesting and promising pupils, several of whom are preparing to go later to Vienna, to Professor Leschetizky, while others will entirely complete their education as concert players and teachers with Madame de Wienzkowska in New York. Prominent among the talented pupils are Miss Elizabeth Sheldon and the two little sisters, Edna and Ida Mampel.

Maconda

Triumphs at the Festivals.

MME. CHARLOTTE MACONDA, who has just sung at the musical festivals in Burlington, Vt., and Manchester, N. H., achieved a great success in both places. The following notices are from Manchester papers:

Madame Maconda a Revelation.

Madame Maconda's singing of the Verdi cavatina was a revelation to many in the audience. It is extremely difficult, and would be impossible for a soprano with anything but the widest range. Her lower tones were beautiful,



CHARLOTTE MACONDA.

but it was when the upmost notes in the cavatina were reached that her audience wondered. They were as clear and strong and absolutely perfect in intonation as could be, and withal apparently sung without effort. This number gave her also an opportunity to show the wonderful flexibility of her voice. She was applauded vigorously, and after many times coming to the platform and bowing in response she repeated part of her number. Pleased as they were with her voice, the audience were no less pleased with herself. She is a most charming woman, and her quiet and unassuming, though dignified, manner, won the hearts of all.—Manchester Union.

Madame Maconda came next with the Mad Scene. In this she had another opportunity to show her wonderful voice in all its beauty, and nobody was disappointed in her interpretation. Madame Maconda was recalled and gave Verdi's "Sicilian Vespers."—Manchester Union.

Madame Maconda Charms Her Hearers.

The soprano, Madame Maconda, is new to us. She certainly can have no reason to be disappointed in her reception. Her voice is one of those ear-tickling ones which accommodate themselves to the mellifluous strains of Donizetti. The famous Mad Scene was immensely pleasing to

the audience. So was the selection given at the recall. Madame Maconda gave a superb rendering of the great cavatina, "Ah! fors e lui," from "Traviata." I have heard this many times since I last heard Patti sing it, but never better, I honestly think, never so well done. The lady's stage presence and manner are unexceptionable.—Manchester Mirror.

The following are from the Burlington papers:

Madame Maconda impressed and even thrilled her audience repeatedly with the splendid finish and dramatic force of her runs, ornaments, trills and similarly brilliant passage work, her high E especially producing a sensational effect.—Burlington Free Press and Times.

Madame Maconda's Triumph.

Madame Maconda achieved a distinct triumph. That lady is an artist to whom the lovers of vocal acquirements may well do homage. She is possessed of a soprano exceedingly pure and bell-like in tone, yet powerful and of great range. Add to this a flawless technique, and the ability to truly interpret the most difficult of compositions, and one may have a small idea of Madame Maconda's vocal gifts and acquirements. Her exquisite rendering of the beautiful cavatina, "Ah! fors e lui," from "La Traviata," compelled her to give an encore, but it was in the Mad Scene from "Lucia" that she thrilled her hearers. On a stage stripped of all dramatic environment she sang the Mad Scene with the fervor and effect of a prima donna in an actual scene from this great opera. Her clear, vibrant voice followed the flute obligato so faithfully that at times it rivalled the wonderful tone of that instrument. When she concluded with a sharp, showy, sustained high E, the audience approved with deafening applause.—Burlington Daily News.

Maconda's first number was well received, but with nothing like the enthusiasm expressed after her singing of the Mad Scene from "Lucia di Lammermoor." For an encore she gave Verdi's "Cecilian Vespers."—Special to Boston Herald from Worcester.

Campanari in New Hampshire.

What is the use of saying anything about Campanari? Why, the people simply went wild over him! And he fell into a responsive mood at once. He had three numbers on the program, all of them of the best class, and he generously gave three more, equally fine, in response to persistent recalls, and repeated the Toreador Song which he had previously sung as an encore, making seven numbers in all. It might have been a Neapolitan audience, so uproarious was the applause each time that great, vibrant, compelling voice sounded forth the final note. I did not attempt to count the recalls when he did not sing again. His selections were well arranged to show the versatility of his gifts. He appeared equally at home in the sustained dignity of the "Dinorah" aria and the Sacred Hymn, in the jolly humor of "Figaro" and in the furious whirl of the "Tarantelle." The last was a marvel of enunciation as well as of vocalization. There is no doubt that Signor Campanari is the baritone of to-day.—Manchester Mirror.

Then came Campanari. He sang the Meyerbeer aria as it is seldom sung. Many in the audience had heard this wonderful singer and knew what was coming. Those who had not went wild over him immediately. Cheers and shouts of "Encore" greeted the last notes of the aria, and seeing that his audience was not to be denied he gave the Toreador Song from "Carmen." This was well received as his first number, and the audience would not let him go without appearing again and again on the stage and bowing his thanks. As the evening advanced he seemed to be in even better voice than at first and gave himself up to his music more. All the time, however, he had himself well in hand, and it was partly this evident reserve power which made his audience want to hear more and more of him.

The two string pieces which followed were exceedingly well played, and then came Campanari again. By this time the audience felt well acquainted with him and also well determined to keep him at work as long as he would. Recalled many times, he repeated the "Carmen" song, giving himself right up to it and singing it in a way seldom equaled.—Manchester Union.

Mr. Carl announces a Class in Harmony at the Guilman Organ School, to be formed Wednesday Morning, Oct. 24, at ten o'clock, and to meet each week at that hour. For terms and full information address

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MRS.

Carl Alves

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Passing Mention, By Aodh.



HAVE been looking in vain through the list of the Illustrious Great whose names are to be displayed in the "Temple of Fame" for the name of a musician, but all in vain. It contains soldiers and sailors, inventors and lawyers, but no master of the divine art. It is a queer list, anyhow, and perhaps it is only fitting that music should not be represented in a roll that includes Beecher among theologians and excludes Poe from the poets. I wonder, however, that any kind of poets are admitted. Does not a learned college professor teach that Mr. Rockefeller is a bigger man than Shakespeare? So what chance can a poor devil of a composer have? It seems to me that S. C. Foster has as much claim to be blazoned on the Temple wall as some of those selected to be handed down as famous to posterity, but I expect that if the matter had been put to a vote the majority would have been in favor of Payne.

Payne declared that he heard the air of "Home, Sweet Home" from the lips of a Sicilian peasant girl, and thus he has a kind of proprietorship in it. A writer in *Scribner's Magazine* once on a time went down to the only home Payne ever had, Easthampton, and affirmed that the only birds there, "The birds sweetly singing, that came at his call," were a hissing gander and his harem of geese.

Whether opera is doomed or no, I neither know nor care. But I do know that opera in English ought to be doomed. What we want is English opera, or American opera if you like it.

It is a tough proposition, I know. It requires an American composer, an American librettist, and American artists who can speak distinctly. And where are these rare birds? Translated libretti will not do. The translation can never produce the same impression as the original; in fact, it is generally a ludicrous perversion. A French libretto for "Der Freischütz" turned the words, which in English literally are "I greet thee, blessed of the Lord," into "Bonjour Monsieur comment vous portez vous?" And so it stood till Berlioz insisted on a change. The German "Komm in mein Schloss, mein Leben," do not fit the original "La ci darem la Mano," with its open vowels and its suggestion of action. Gounod did not like "Salve dimora, casta e pura"; he preferred "demeure chaste et pure." Schlegel, the best translator of Shakespeare, confessed that he broke down at "Cawdor shall sleep no more, Macbeth shall sleep no more." What, indeed, is "nicht mehr" to those two grand vowels.

The composer works with the libretto before him, or collaborates with the librettist. Verdi used to send to Ghislanzoni "blank" strophes, sketches, outlines, in which the metre was indicated by dots, with here and there a word which must absolutely remain unchanged, for it was the only one that represented his musical thought.

Then we want American singers. A German critic lately noticed a performance of "Don Giovanni," and while praising the scenery, the staging; the voice of the singers, confessed that there was no Italian or Spanish air about it. It has been

repeatedly said that E. de Reszké, Van Rooy and Plançon could not do Escamillo as convincingly as the Latin-blooded Del Puente. I remember a long time ago a little company brought here by Maurice Grau, in which Paola Marie played Carmen. Her voice had gone, but she could act with a dash, a chic or abandon that the then favorite Minnie Hauk could not by any possibility have an idea of. One of the greatest actresses, if not the very best, is Elenora Dusé. Yet when she lately played Hedda Gabler at Berlin the verdict was she was Edda Gablerini, with an Italian sky above her and olive groves in the background. She had not, could not grasp the Northern temperament, and so could not represent the Norwegian heroine.

What does all this lead up to? We can argue for native composers, native librettos, native singers, but where are we to find them?

In Paris they are complaining that the Grand Opéra gives more Wagner than French opera, and a new enterprise, the Opéra Populaire, will give this season a series of the older French operas. They certainly will agree better with the French temperament than Wagner's pre-historic heroes.

Rubinstein said that he remembered three phases of public taste: First, a taste exclusively for Italian operas and those of Meyerbeer; then from 1850 to 1880 a return to classic works; now we are in the third stage, when the world desires novelty—something transcendental. How long will this last? Where will the reaction lead us? "Where can we find anything new? In popular music? In that case we shall be recommending at the commencement."

Goethe's "Faust" used to be considered the greatest work of the greatest artist of the century—one not to be touched by sacrilegious hands. But as it is given in opera, the death scene of Valentine is placed after the church scene. In a letter written long ago Gounod wrote to Signor Montanelli, who seems to have had some conscientious objections to the cruel dislocation, as follows:

SAINT-CLOUD, November 14, 1876.

DEAR MAESTRO—The dramatic order observed by Goethe requires that Valentine's death scene should precede the church scene, and thus I conceived my work.

Nevertheless, some considerations of mise en scène have inverted this order, and now, at the Grand Opéra, the death of Valentine concludes the fourth act. So doing, they find the advantage of a finale with musical masses instead of a simple scene with two persons.

I have no other thought on this subject. Both versions are possible, and I think that both are satisfactory. Musically speaking, I prefer to close the act by the death of Valentine. Finishing with the church scene would conform more with Goethe's idea. I advise you, then, to leave things as you have arranged them. I remain, &c.,

CH. GOUNOD.

It is difficult to see how if Gounod conceived his work with the scenes in Goethe's order he could afterward prefer to close the act with the death of Valentine, even with considerations "of mise en scène, and the advantage of musical masses in the finale," appealing to him and the stage managers.

Mise en scène! I had enough of mise en scène the other night at the performance of "Henry

IV." I cannot speak about the rendering of Shakespeare's part, for my attention was taken up with seascapes and landscapes, groups of nobles in velvet and ermine, processions of knights with blazoned shields, marching and counter-marching of innumerable soldiers, crowds of citizens, male and female, shouting and waving all kinds of things, and amid them Mr. Mansfield on a hobby horse. I have a great admiration for Mr. Mansfield's art, but on this occasion it was overshadowed by mise en scène. Curiously, in the Chorus, which was admirably delivered, Shakespeare, addressing the audience, says: "Let us on your imaginary forces work," and "Tis your thoughts which now must deck our kings." In his days the frequenters of the theatres were like lovers "of imagination all compact," but we in our prosaic days have lost the noble gift.

Of course no one wants to see the play with Shakespeare scenery or want of scenery, any more than to hear "Don Giovanni" with Mozart's orchestra. But the thing can be overdone.

Music in Philadelphia.

PHILADELPHIA OFFICE THE MUSICAL COURIER. {
429 Regent Square, October 13, 1900. }

WITH every indication of being both brilliant and successful, the musical season of 1900-1901 opened on Monday evening with a "monster concert" in aid of the Galveston sufferers, given by the United Singers of Philadelphia. The program was practically a repetition of their Brooklyn Saengerfest work, and all the choruses were warmly received by the audience.

The club that impressed me as doing most admirable work was that of the Philadelphia Quartet, under the leadership of Wasili Leps; their spontaneity of attack and contrasts in shading in the "Hünengräber" were worthy of highest commendation. Much credit is due Mr. Hartmann, under whose energetic management the success of this concert was assured.

The soloists of the evening were Carl Schachner, baritone, who sang in his usual smooth and artistic way; Mme. M. Kunkel-Zimmermann, whose name and ability are already known to New Yorkers, and Albert Wolfungen, a young tenor who has but recently arrived in Philadelphia.

I had heard very favorable accounts of this young singer, and, moreover, the magical name of S. B. Lamperti, under whom Mr. Wolfungen has studied, helped to increase my desire to hear the new tenor. I will reserve my opinion, however, till I hear him under more favorable circumstances. The Exposition auditorium being in no way fitted for music of this sort, it was impossible to form a definite opinion of an entire stranger. I can say this much, however, that his voice was powerful and true, but, as far as I could hear, with no trace whatever of the Lamperti school.

For those who enjoy music in a lighter vein the Bostonians this week in "The Viceroy," and later on in "The Serenade," afford a pleasant diversion. The chorus is well trained, and Barnabee and McDonald are well supported by an excellent cast, Miss Hilda Clark's voice being particularly pleasing.

The Philadelphia Orchestra, of which I spoke at the end of last season as a possibility, is now a realized fact.

Six concerts, under the leadership of Fritz Scheel, will be given during the season, the dates being November 16, December 14, January 18, February 8, March 6 and April 19. Among the soloists engaged for these concerts may be mentioned the young Russian pianist Gabrilowitsch, and Rudolph Henning, who is already known to Philadelphia as a 'cellist of high ability.

There will be two recitals given by Max Heinrich and his daughter, one on Thursday afternoon and another the following evening.

DOMINGA LYNCH SOUDER.

John A. Crawford.

John Andrus Crawford, formerly organist of the First Presbyterian Church at Haverstraw, N. Y., has been chosen organist and choir leader of the First Presbyterian Church, of White Plains, N. Y. There were many applicants for the position, among them being several organists from New York city. The quartet is composed of Miss Le Valley, soprano; Miss Frost, alto; Mr. Green, tenor; Dr. Sniffen, bass. Mr. Crawford has also been engaged for several organ and piano recitals to be given in New England this winter, at which he will be assisted by H. Meyn, a rising young tenor.

Manchester (N. H.) Music Festival.



HE first Manchester Music Festival under the new organization, with W. R. Chapman, of New York, and Henri G. Blaisdell, of Concord, N. H., as conductors, has just closed after five most successful concerts. Not only was the festival a success from the musical and artistic point of view, but the financial success was of a most gratifying nature, assuring the continuance of these festivals as an annual event.

Several years ago the Manchester Philharmonic Society was organized and concerts were given during several seasons, when soloists were engaged from New York and Boston, and excellent work was done. Several of the best known artists have sung there at different times, but from a variety of circumstances the society almost ceased active operations, although always kept alive through the energy of some of the leading citizens of Manchester.

Last spring, when Mr. Chapman visited Manchester at the request of G. Byron Chandler, president of the Amoskeag Bank, in that city, the subject of giving this festival in October took form, and a canvass of the situation resulted in the pledging of a sufficient number of patrons to the extent of 500 tickets, so that it was possible to go on with the preparation for the event.

Nearly all the soloists who appeared in the Maine concerts at Bangor and Portland appeared at Manchester, Madame Maconda being added to the list for the Burlington (Vt.) and Manchester soloists.

Last spring the Philharmonic Society was reorganized with G. Byron Chandler as president, and to his indefatigable work must be attributed the success of the festival. His position as one of the leading men of his city, heartily in sympathy with the educational and musical advancement of the State, his efforts, time and attention were given of freely to what until after the event could not be considered but as in the light of an experiment. But the result has amply repaid for all the time and trouble expended, Mr. Chandler says. Certainly his townspeople owe him a debt of gratitude for making possible such a splendid musical event as has just taken place in the city of Manchester. In fact, the thanks of the entire State are due him, for an added interest and impetus has been given to the cause of music in every city, town and village of New Hampshire.

Franklin P. Johnson, of Manchester, ably seconded all Mr. Chandler's plans, the two working together for the common good.

The concerts were conducted by William R. Chapman and Henri G. Blaisdell, each taking a share of the work. The chorus was trained by Mr. Blaisdell, and there were quite a number of singers from outside the city, so that the chorus numbered about 200 when in full force. Mr. Chapman brought all the artists, and in fact was responsible financially; he also gave the chorus some rehearsals, as is done in Maine.

The orchestra was composed of about equal parts of Mr. Chapman's Maine Orchestra and Mr. Blaisdell's Orchestra, with Dr. Oscar Wasgatt as concertmaster.

The official programs are as follows, although it must be said that there were many changes, owing to conditions impossible to be foreseen or prevented:

THURSDAY EVENING, OCTOBER 11.

Soloists, Mme. Charlotte Maconda, Mr. George, Mr. Giles and Signor Campanari.	.....Weber
Overture, Jubel.....	Festival Orchestra.
Hallelujah Chorus, Messiah.....	Händel
Grand aria, Lend Me Your Aid, from Queen of Sheba.....	Gounod
Gavotte, Forget-Me-Not.....	Giese
Cavatina, Ah! fors e lui, La Traviata.....	Verdi
Aria, Dinorah.....	Meyerbeer
March Movement, Symphonie Pathétique.....	Tschaikowsky

Gloria, sacred hymn.....	Buzzi-Peccia
(Composed especially for Signor Campanari.)	Signor Campanari.
Mad Scene, Lucia di Lammermoor.....	Donizetti
Elegie.....	Staube
La Toupee.....	Gillet
Aria, Non piu Andral, Marriage of Figaro.....	Mozart
Recognition of Land.....	Grieg
Mr. George, Chorus and Orchestra.	

FRIDAY AFTERNOON, OCTOBER 12.

Soloists, Miss Brown, Mr. Conant, Mr. Benedict, Concord; Mr. Whittemore, Miss Brunelle, Mr. Brower, Manchester; Mrs. McDuffie, Rochester.	
Grand Selection, Flying Dutchman.....	Wagner
Quartet, I Pray for Thee at Nightfall.....	E. T. Baldwin
Hanover Street Church Quartet.	
Songs—	
I Know Not Why.....	Kolvessy
The Year's at the Spring Night.....	Beach
Springtide.....	Becker
Piano Solo.....	
Harry C. Whittemore, Manchester.	
Prize Song, Meistersingers.....	Wagner
C. S. Conant, Concord.	
Violin Solos, Spanish Dances—	
Playera.....	Sarasate
Zapateado.....	Sarasate
Miss Eula Brunelle, Manchester.	
Song, Singing of You.....	Chapman
Mrs. Willis McDuffie, Rochester.	
Piano Solo, Scherzo, op. 39.....	Chopin
Milo Benedict, Concord.	
Songs—	
Spring Voices.....	Carl
Sleep Song.....	Strahn
Fred B. Bower, Manchester.	
Quartet, Selected.....	
Schubert Male Quartet, Concord.	
Intermezzo in F major.....	Rev. Marcus H. Carroll, Lancaster
Festival Orchestra.	

FRIDAY EVENING, OCTOBER 12.

Soloists, Mme. Ernestine Schumann-Heink, Mrs. Grace Haskell Barnum and Richard Burmeister.	
Euryanthe.....	Weber
March and chorus, Here They Come, Carmen.....	Bizet
Rondo Ariette, Romeo and Juliet.....	Gounod
Adagio, Finale, Concerto, F minor.....	Chopin
Herr Burmeister.	
Vitellia aria, Titus.....	Mozart
Madame Schumann-Heink.	
Waltz and chorus, Light as Air, Faust.....	Gounod
Festival Chorus and Orchestra.	
Overture, Ruy Blas.....	Mendelssohn
Festival Orchestra.	
Adriano aria, Rienzi.....	Wagner
Madame Schumann-Heink.	
Prayer from Lohengrin.....	Wagner
Mrs. Zilla McQuestion Waters, soprano; Mrs. Arthur L. Franks, alto; Fred B. Bower, tenor; Eugene F. Clough, baritone; Charles F. Good, bass.	
March movement, Leonore Symphony.....	Raff
Orchestra.	
Songs—	
The Love Light in Your Eyes.....	Julian Edwards
Il Brindisi, Lucrezia Borgia.....	Donizetti
Madame Schumann-Heink.	
Finale, second act, Aida.....	Verdi
Festival Chorus and Orchestra.	

SATURDAY AFTERNOON, OCTOBER 13.

Soloists—Madame Charlotte Maconda, Ellsworth Giles and Richard Burmeister.	
Grand Selection, Rienzi.....	Wagner
Waltz and Chorus, Light as Air, Faust.....	Gounod
Chorus and Orchestra.	
Piano Solo.....	
Herr Burmeister.	
Bell Song, Lakme.....	Delibes
Madame Maconda.	
Adagietto, Suite No. 1, L'Arlesienne.....	Bizet
Minuetto, Suite No. 1, L'Arlesienne.....	Bizet
Festival Orchestra.	
March Slave.....	Tschaikowsky
Festival Orchestra.	

Songs—	
The Lass with the Delicate Air.....	Dr. Arne
A May Morning.....	Denza
Mr. Giles.	
Song, Sweet Bird, Il Penseroso.....	Händel
Madame Maconda.	
Lullaby.....	Corbin
Chorus.	

SATURDAY EVENING, OCTOBER 13.

Soloists—Mrs. Barnum, Miss Sovereign, Mr. Miles.	
Overture, Merry Wives of Windsor.....	Nicolai
Festival Orchestra.	
Prologue, I Pagliacci.....	Leoncavallo
Mr. Miles.	
Pizzicati.....	Delibes
Love's Dream After the Ball.....	Czibulka
(By special request.)	
String Orchestra.	
Aria, La Circa, Gioconda.....	Ponchielli
Miss Sovereign.	
Solo, Battle Hymn.....	Chapman
Mr. Miles.	
Cantata, Melusina.....	Hofmann
Melusina (A Legend).....	
The text translated from the German of Osterwald. The music by Heinrich Hofmann.	

The work done by the chorus is worthy of high praise. What a musical city and State that must be that can gather such a number of fine, rich voices, all so quickly responsive to a word! The volume of sound was wonderful for any chorus, and their work would compare favorably with that of many older organizations. Their enthusiasm was delightful to see, and the unanimous feeling for these festivals to be annual events must have been gratifying to everyone concerned. It is intended to at once organize work for the coming year and it may be taken as a fact that Manchester will be enrolled in the list of musical centres.

Not the least interesting of the concerts was the one given on Friday afternoon by State talent. Work done by many of these young people was of a most promising character, and it is probable that some day they will be known outside their State as professional musicians.

Milo Benedict played Liszt's Tarantelle, instead of the Chopin number. Mr. Benedict is so musicianly in all his work that it is always a pleasure to hear him, and a source of regret that his public appearances are so few. That the audience enjoyed his number was proved by the enthusiastic applause, which would not cease until he responded with another selection.

Mrs. Willis McDuffie sang two songs, displaying a voice of unusually rich quality, admirably trained. She gave as an encore "Who Is Sylvia?"

In fact, the entire program was of much interest, each singer or player having an individuality that kept the attention of the audience.

On the opening evening, Madame Maconda at once sung herself into a success and was the recipient of great applause after each number. She responded with encores that were applauded equally heartily, and was obliged to bow again and again to the highly delighted audience. On Saturday afternoon her singing of the Bell Song from "Lakmé" was the occasion of another demonstration of pleasure, and after her number, as she was leaving the stage, she was presented with a superb bunch of pink roses from the chorus and a bouquet of roses from Mrs. McDuffie, of Rochester, N. H. As she appeared again upon the stage to bow to the audience, who still continued to applaud, the chorus rose and cheered her, waving fans and handkerchiefs. Before leaving Manchester, Madame Maconda was interviewed in reference to future concerts by four different people.

Campanari was obliged to sing encores after each number and encores to the encores sometimes. He was in fine voice, and was called and recalled again and again.

The soloists were all most liberal in the way of encores, Madame Schumann-Heink responding, so that her four solos lengthened out to nine. In fact, the audience was so pleased and enthusiastic it would have been impossible for the soloists to be otherwise than infected with their enthusiasm. Those who said Manchester people were cold certainly must have changed their opinions after the five con-

Farewell American Tour,

BEGINNING

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Richard Burmeister is too well known as a pianist to require more to be said than that he showed his thorough mastery of the instrument and delighted his hearers, who were warm in their recognition of his beautiful playing.

Mrs. Grace Haskell Barnum made her first public appearance, showing a voice of sweet quality, carefully trained. Her success was at once apparent, her charming personality adding to her popularity.

Miss Sovereign, Mr. Miles and Mr. Giles were all well received and cordially applauded for their numbers, each one singing encores at the demand of the audience. Both Miss Sovereign and Mr. Giles are young singers who will be heard in concerts during the winter. Miss Sovereign has a contralto voice of rich quality. Mr. Giles' singing of some ballads on Saturday afternoon was particularly enjoyable.

After the concert on Friday evening, all the soloists, Mr. and Mrs. Chapman, the representative of THE MUSICAL COURIER, Dr. Wasgatt and several other musicians, with some personal friends, were entertained at the residence of Mr. Chandler. Mr. Chandler's house is very spacious, and well supplied in all its appointments. A delicious supper was served, much merriment and good fellowship enjoyed. The cordiality and welcome of the host and hostess were the perfection of hospitality, and the event was one that will linger in the recollection of the recipients.

As soon as the plans for the next festival are perfected due announcement will be made in these columns.

Clarence Eddy Arrives.

THIS distinguished organist arrived on the Oceanic last Saturday, hale and hearty, and looking younger and spryer than when he sailed away in May.

Mr. Eddy opened his season of special recitals last night in Elmira. As usual, there is a great demand for his appearances.

Lotta Mills and Van den Hende.

NO more musical combination could be conceived than that of the piano and 'cello. Loudon G. Charlton has arranged for a series of recitals and miscellaneous appearances for the Misses Mills (pianist) and Van den Hende. This admirable duo has been booked to play at the Peabody Institute, Baltimore, on January 4.

Richard Burmeister.

Richard Burmeister returned last Sunday from his tour of the Maine, Vermont and New Hampshire Music Festivals, and will now devote his time to his duties in New York. The success of this eminent artist has been unparalleled in the musical history of those States. Details will follow.

A Wagner Manuscript.

Among the collection of autographs exhibited by M. Malherbe at the Paris Exposition is "Arrangement of Themes from 'La Favorita' for Two Violins," by Richard Wagner. Another equally unknown production is the Concert Overture "Polonia," of which the first violin part is in the same collection. In striking contrast is the complete text of "The Meistersinger."

Caroline Maben.

THE coat-of-arms which Miss Maben possesses and which has come down to her through several generations bears the stamp of nobility. Miss Maben's family on her father's side descended from an old and honored Welsh family, while her mother came from an equally well-known family of Norway. Miss Maben's mother was a fine singer and enjoyed a high reputation. Doubtless Miss Caroline inherited her musical talent and temperament.

The subject of this sketch was born in Mankato, Minn. When a very young girl she showed a passion for music and a predilection for the piano. She was placed under Professor Stemph, a painstaking teacher of Minneapolis, and with him studied diligently.

While studying the piano she pursued with industry a course in harmony and composition. In 1893 Miss Maben went to Berlin to finish her musical education, and entered the Klindworth-Scharwenka Conservatory, becoming a pupil of Philipp Scharwenka. She studied harmony and composition with O. B. Boice, the celebrated theorist, and enjoyed the friendship and advice of Edward Grieg and Moriz Moszkowski. She spent the holidays with Mr. and Mrs. Grieg. In the Klindworth-Scharwenka Conservatory Miss Maben remained over three years. She was graduated with honors, and played in the commencement concert so well as to win the praise of her teachers and the applause of the audience.

During her residence in Berlin Miss Maben met many distinguished musicians. She began making a collection of autographs, and now has one of the rarest and most valuable collections to be found in the United States. In her albums are the signatures of John Sebastian Bach, Rossini, Mendelssohn, Richard Wagner, Moschelles, Brahms, Ole Bull, Grieg, Johann Strauss, Liszt, Meyerbeer, Carl Reinecke, Mascagni, Clara Schumann, Moszkowski and many others of lesser reputation.

After completing her studies abroad, and armed with a diploma from the Klindworth-Scharwenka Conservatory, Miss Maben returned to America and settled in New York. The late William Steinway took a deep interest in her welfare, and himself prepared the first circulars she ever sent out. Without delay Miss Maben began to teach, and opened a studio in Carnegie Hall, which she still occupies. Her success from the beginning was gratifying. She has a large number of pupils. Among others who have studied with her may be mentioned Mrs. W. H. Jewell, Miss Durant, Miss Frank, Miss Edwards and Harry Israel. An exceedingly talented pupil in whom Miss Maben takes great pride is Annie Merritt. This prodigy is only seven years of age, and already has appeared frequently in public with great success. She is regarded as one of the most remarkable young pianists in this country.

Miss Maben possesses a distinct talent for composition, and has done some creditable work in this line. Several of her piano pieces have been taken up by prominent pianists, who play them with good effect. These have been particularly admired for their originality and musicianly construction: "In der Fremde Caprice," for piano, published by R. Sulzer, Berlin; "Resignation Valse Noble," published by Edward Schuberth & Co., New York.

Notwithstanding the fact that Miss Maben is exceedingly busy with her pupils, she finds time for solo work and occasionally appears in musicals, recitals, &c., and always wins the favor of her audience. Recently she gave an "evening of music" to a small but select audience in one of the recital rooms in Carnegie Hall. On that occasion she played, besides compositions of her own, the F sharp minor Concerto of Ferdinand Hiller, August Spanuth playing the orchestral part on a second piano. Miss Maben did very careful and conscientious work, and was heartily praised by Mr. Spanuth and a number of her musician friends. Her playing is marked by carefulness as to details and earnestness. She abhors slovenly work.

Miss Maben has many friends who stand high socially and who have a just appreciation of her worth. She is one of the directors of the Women's Philharmonic Society of New York. Early in November she will be the principal soloist in a concert given by the society, the program illustrating modern Scandinavian music. She will play Norwegian folk music, with illustrations from peasant music. Besides other interesting numbers, she will perform Grieg's "Holberg Suite."

Miss Maben owns a beautiful cottage, "Walhalla," at Saratoga, and she and her mother spend every summer there. This lovely retreat is visited by many of Miss Maben's city friends, and during the season is a veritable mecca for musicians.

Miss Maben values the Virgil Practice Clavier as a technic promoter, and employs it in her studio. She took a special course of instruction from Mrs. Virgil and Dr. Henry G. Hanchett, and is therefore a thoroughly qualified exponent of the Clavier system.

West End School of Music.

William Childs, Jr., of Basking Ridge, N. J., has been so pleased with the progress of Master Ernest L. Thibault, under S. G. Pratt's instruction at the West End School of Music that he has determined to continue the scholarship for the talented young man another year. Miss Lulu Eggleston, of Brooklyn, who won Mr. Pratt's half free scholarship, will make her appearance in public as a concert pianist during the season.

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The Maine Music Festival.

(Continued from last week.)

THE Portland section of the festival in Maine this year opened on the night of Thursday, October 4, continuing through the usual course of five concerts until Saturday night, which closed the season's series with "Elijah." The programs were practically identical with those in Bangor, but various causes contributed to an interesting difference, both in their treatment and in the way they were received by the audiences.

The audiences were of about the same size as those at the Eastern concerts. The Auditorium was not crowded. Through the greater centralization of population in the Western counties of the State the characteristics of the attendance were slightly different from those observed in Bangor, the Portland audiences being markedly urban as against a wide range of local representation gathered from long eastern distances in Bangor. Undoubtedly the Eastern concerts radiated musical influences throughout a far greater territory, though the audiences may have been no larger.

Mr. Burmeister's reception was very warm and he played the Chopin F minor Concerto to an attitude of cordiality which ought to have reached his heart. It appears that before the festival opened he wished to play the entire Concerto to the exclusion of most of the remainder of the program. The difficulty with which he was dissuaded from actually executing this undoubtedly worthy but, from the box office standpoint, terrifying intention can best be told by those on whom the burden came. At any rate, the audience was well satisfied with the portions of the Concerto which the pianist presented, and gave him sufficient compliments for his own cadenza to assuage his pangs of disappointment. His performance was superbly finished, with that rather striking individuality which carries so strong a musical value with it.

Madame Schumann-Heink on the second night and Signor Campanari that same afternoon (Friday) scored the triumphs of the Western concerts. The scenes occurring in Bangor three days before were repeated almost in exact copy. The baritone, who sang only in the afternoon, was brought back so many times that one wondered at his patience. He succumbed to the inevitable by twice singing the song of the comical Mozart barber, and twice also the song of Escamillo, the toreador in "Carmen." Even the newspaper reporters went into paroxysms of joy over Mr. Grau's import, and one of them rushed away and wrote heated lines in which he told how "women in the audience tore the fichu from their necks and waved it in the air!" That shows the degree of music enthusiasm in Western Maine. However, "fichu" or no, many women certainly did wave linen handkerchiefs, and, it may be, even more intimately personal things, after the baritone had pranced his way through "Toreador, Atteato!" and, quite forgetting himself, had cast himself into the role as well as into the song, and was very near to killing toro himself at the base of Mr. Chapman's music stand.

Madame Schumann-Heink met a nearly similar bombardment. The news that she had been rollicking through a certain dashing drinking song at some other festivals

had evidently reached Portland in advance of her. From the moment she appeared the audience began "playing" for this, even to the partial exclusion of some other more worthy things. Madame sang the Vitellia aria in "Titus the Mild"; Adriano's aria in "Rienzi," and for her third appearance a brace including one of Julian Edwards' songs written in German and the drinking song of Orsini in "Lucrezia Borgia" ("Il segreto per esser felici"). As a matter of course, when one recalls the programs, this was the greatest voice thereon. It would be difficult to explain the comparative merits of her performance of Mozart and Wagner. As Adriano, however, she was much more than worth the hearing. This may very well be known as the chiefest voice incident of the festival. The audience could not get enough of Orsini's song. It was provocative of a strain of rather broad comedy which, if it were inartistic, may not have been a loss to any interests. There were cheers and much clapping of hands and countless recalls—in short, the usual offering which Maine Festivals give to undoubted magnitude.

Miss Sammis sang the same night, immediately following the mighty madame with her aria in "Les Huguenots." The very fact that a large proportion of the audience knew the aria by heart may have contributed to the success which the young woman undoubtedly won, because it left listeners free to study and admire her voice, an agreeable task. Miss Sovereign and Mr. Giles were other soloists who made plain impressions. Miss Sovereign's most noteworthy number, perhaps, was the fetchingly simple but very effective encore, "Oh, That We Two Were Mating" (E. Nevin), which she had cleverly transposed an octave down to display the power and beauty of her lowest tones. The result excited admiration for the singer and for whoever had been wise enough to see genius in those sounding, organ qualities and train them out. As it is a part of the spirit in which the Maine Festival is conceived, that it shall develop young singers, this perhaps trifling incident is indicative of the faithful way the plan is being adhered to. At every opportunity audiences showed pleasure in hearing these fresh, still unfamed voices and in encouraging and forecasting their promise.

Mr. Giles showed marked improvement after Bangor, singing his "Lend Me Your Aid," from "The Queen of Sheba," as much better as could be imagined—with a much deeper artistic intonation, born, very probably, of confidence inspired by his reception in the East. Mr. Merrill, of Portland, sang very fairly in the "Recognition of Land." In "Fair Ellen" Mr. Cain was scarcely adequate to the role.

As to the chorus, the program was like that in Bangor. As on many other occasions, the numbers of the chorus had been ridiculously exaggerated. Of the full thousand promised by the press, less than 500 were seated, and at that the stage capacity was nearly exhausted. The chorus was big enough. It is in season to suggest, nevertheless, that in future festivals the circus principle of intentional, scientific ultra-amplification be avoided. There is no particular musical advantage in the difference in numbers between five hundred and a thousand, things musical being otherwise equal. The number of men in the Portland chorus was of almost exactly the proper proportion, and they sang with commendable vigor and good sense. The parts were well balanced, and the result was plain to be seen in the music. The best choral work—that is, the most notable—was in the "Aida" second act finale, in which the orchestra shared liberally. Mr. Chapman gave a studied

but very free reading, with due theatrical emphasis on the score in the light of the opera's context; but nothing was better done than the "Here They Come" chorus in "Carmen," which was called for at every concert but oratorio night and on Maine afternoon, when the chorus was allowed a recess.

The orchestra was larger than in Bangor, the number of strings being increased and the effect being easily noticed. The work showed no particular features, though it was always well done and often much more than that. So much time was wasted in making complimentary speeches to the chorus on Friday night that the "Flying Dutchman" music (Sailors' Chorus), had to be omitted in Portland, along with one of Bach's chorales. Some of the more delicate numbers were completely ruined for the audience by the rattle of trolley cars and wagons on paved streets under the auditorium windows. This should be remedied at the same time when the business management takes the program boys in hand and casts them into outer darkness during concerts. In Bangor some of these unmusical imps cut so many irreverent capers in front seats that one of the singers felt obliged to interrupt himself in the midst of a most moving utterance to request the conductor to have the nuisance removed. Taking heed thereof, this catastrophe was averted in Portland. Where Mr. Chapman is great as a choral conductor, as an orchestra director he is peculiar. Some of his tempi were not far short of bewildering. It was his good fortune and the choice of the music for the program which saved him from weakening some important doings thereby. However, his results were always brilliant and highly dramatic.

By way of comparison—a dangerous task undertaken with many righteous misgivings and haunting expectations—both festivals were highly successful as to music and money. Not to be misunderstood, the one is as important as the other in Maine now, in the absence of any adequate support other than that which comes from the annual sale of tickets. The popular interest was keen. Thus, to state a simple fact, the judgment which caused the programs to be "popularized" in ways which can be detected by the elect on instant examination was proved good. This was the first year under local management, and the experiment was a success. Meeting this critical period of its history, the festival in Maine may very well be declared an institution of the State, with more of a future than canvassing for guarantee funds and committee meetings to worry about the weather and hotel rates. Though Portland has voted to hold the festival in May or June, while Bangor has wisely decided to await a conference with Worcester and other important interests, it is to be hoped and expected that this question will be met in a spirit of harmony looking toward mutual benefit.

A rather, more than faintly apparent spirit to cry down the eastern section of the festival has now no raison d'être, and it is very likely that both ends of the State are glad of it. There are many signs of the dawn of a more liberal attitude toward the whole festival scheme, in which its undoubted benefits under the double system are cheerfully recognized as greater than the interests of any locality or the demands of any artfully worked board of trade reasoning. A great deal of improper, injudicious and dangerous rivalry seems to have been harmonized out of sight.

Musically the two sections of the festival preserve a pleasing individuality. Bangor needs more men in her chorus, the total numbers of which are satisfactory, though the parts might be better balanced. Portland's

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men were notably powerful, and in much of the choral music, and particularly in à capella numbers, their influence was marked. It is to be explained that Bangor realizes her lack of men, and that their numbers will in the future be increased.

The chorus continues, is allowed to continue and is encouraged to continue its nonsensical habit of bursting into applause like a professional *claque* after each number on the program. There are rare occasions when this is proper, even agreeable, but they are few. The audience should be allowed to express their opinions, which cannot be done while the choruses are commanded to thunder as a part of the festival stage effects. It is "grand stand" business, and has no relation to Maine music.

The orchestra was better strung in Portland than in Bangor, but aside from a slightly more logical orchestration it can hardly be said that the performances were better. The soloists were impartial as to the distribution of their favors in both cities.

Taking the festival as a whole—eastern and western sections together—the work of "the secondary list" of artists was to the thoughtful observer a most striking feature. The advantage which this brings to the progress of native music can scarcely be overstated. In spite of the tremendous triumphs—and they were triumphs—of Schumann-Heink, Campanari, Ffrangcon-Davies and Burmeister, what the audience gave to lesser singers like Miss Sammis, Miss Sovereign and Mr. Giles was significant in a much greater degree. Miss Sammis, for instance, created an impression which placed her instantly in the line as a future festival favorite who must be programmed next year as a matter of course and in a prominent place. This is but one instance of the service which the Maine Festival is doing for American artists and native music interests.

I hesitate to close what has been a notably agreeable report with the suggestion that the festival institution known as Maine Day is not yet a success. This season there was a very great improvement in both cities, and in Bangor it was sufficient to raise the concert to a proper place in the festival theory and practice. Portland did not by any means attain to that degree of excellence. It lacked both in music and in artists to present it, though there were incidents (notably Miss Rice's lovely contralto) worthy of notice. No invidious comparisons need be drawn, but it may be said that in Portland next year efforts should be made to bring the Maine Day, which is in itself a worthy institution, up to the standard set by Bangor in 1900.

Portland, as well as Bangor, can produce better results than she did for the 1900 Maine Day. Bangor was able to offer, for instance, a string quartet which gave one of the most thoroughly artistic performances of the festival, and which was even more worthy than the work of the whole orchestra, because it contained no mercenary element and had had local training only.

JAMES E. DUNNING.

Stocker Lecture-Recitals.

STELLA PRINCE STOCKER, the composer and director, is having considerable success on her lecture-recital tour. Some of the illustrations are delightfully given by Master Arthur Stocker, a young son of Mrs. Stocker. The titles of some of the recitals are "American Music," "The Prose and Poetry of Song," "Music and Childhood," "The Path to Music Land" and "A Musical Picture Gallery."

"Strauss Greeting" Waltz.

SOME 600 suggestions have been received for a title for the waltz to be dedicated to Herr Director Eduard Strauss, by Rudolph Aronson. Miss Rosemary Glosz is the successful suggester, her title, "Strauss Greeting," having been accepted by the publisher and the composer. The waltz will be played by the Strauss Orchestra in all the principal cities of America and Canada. Here are a few of the titles submitted. Some of them are charming:

- F. N. R. Martinez, World Office, New York.—"The Summer Girl," "A Summer Fairy," "International Rhythms," "Vienna in America."
 Albert F. Glassmire, 725 West Girard avenue, Philadelphia, Pa.—"Love's Dedication," "Affectionate Regard."
 Theophil Rasmus, 239 Twelfth avenue, Long Island City.—"Croker-Plattler."
 Alfred H. Riedel, 275 West Thirty-eighth street, New York.—"Ein Willkommenstrauß."
 Sidney B. Holden, 63 West Ninety-fifth street, New York.—"A Yankee Tribute," "Our German Friends."
 Miss Nina Engel Levi, 3 West Ninety-first street, New York.—"Eduard Strauss Waltz," "The Dedication," "A Memory," "Thoughtfulness," "The Tribute," "Our Friendship."
 L. J. Feldman, 1387 Fifth avenue, New York.—"The Blind Flower Girl."
 Miss Barbara Thurotzy, 120 West 135th street, New York.—"Viennese."
 Otto L. Auerbach, 202 East Fifteenth street, New York city.—"Imperator."
 Max Goodman, 53 Suffolk street, New York city.—"The Majestic E. S."
 J. M. Driscoll, 102 West Eighty-fourth street, city.—"The Eduard Waltzes."
 Mrs. Ferguson, 102 West Fifty-seventh street, New York city.—"In Echoes Hall," "Beneath the Stars," "Countless Hours," "Unshed Tears," "Angel Eyes," "The Fairest Flower," "A Heavenly Strain," "A Shower of Roses," "The One I Love Best."
 Dr. Edward J. McDonough, 304 East Seventy-ninth street, New York City.—"Round Robin."
 Jos. Houtman, 30 West 116th street, New York city.—"The Leader Waltz."
 Miss Stella Anderson, 30 East Seventy-second street, New York.—"The American Beauty."
 Miss May J. Lundy, Cincinnati, Ohio.—"Gallant Sovereign."
 Rhoda Schmidt, 222 Lexington avenue, New York.—"Children of the Danube," "Le Sonore Des Fleurs," "Farewell Forever," "Le Retour Du Printemps," "The Valley of Roses," "Carnival in Venice," "La Paysanne Coquette," "Souvenir Du Tyrol," "La Belle Amazone," "Queen of My Heart."
 H. B. Krusa, 725 Driggs avenue, New York city.—"Draude," "The Regal Waltz," "Black Eagle," "The Whirling Dance," "The Waltz King," "Nosnora Waltz," "The Siren," "Dux Omnium," "The Wood Nymphs' Frolic," "The Dawn of Success."
 Otto L. Auerbach, 202 East Fifteenth street, New York.—"The Waltz King," "Le Roi de la Valse."
 Bernard Graham Willis, 127 West Fifty-first street, New York city.—"Rhine Whispers," "Waltzer Kaiser," "Muses of the Rhine," "Sweet Echoes from Afar," "Merry Greetings," "New York Revels," "Trip Trip."
 H. L. Parker, 12 West 102d street, New York city.—"Vienna's Delight."
 Carlos de Barros, 144 West 109th street, New York.—"Blue Eyes of Austria," "Flower of Austria," "Viennese Enchantment," "La Joie du Peuple," "L'Autriche Joyeuse," "Sweet Memories," "Women of Music," "Viennese Coquette," "The Wiles of the Fair Viennese."
 G. N. Miller, 91 West 103d street, New York.—"Straussaron Waltz."
 Esther L. Adler, 120 Orchard street, Newark, N. J.—"Bouquet Waltz."
 Bidney B. Holden, 63 West 95th street, New York.—"With Light Heart and Soul."
 Abram R. Saron, 27 East 135th street, New York.—"The Twentieth Century Waltz."
 S. V. Carroll, 106 Second place, Brooklyn, New York.—"Waltz of Welcome," "Echoes of Welcome from Afar."
 Ed. J. Simon, care H. Schirmer, Union square, New York.—"Dawn of the Century."

- Miss E. B. Robinson, 151 West Ninety-seventh street, New York City.—"Vienna's Greeting," "Welcome."
 Minerva L. Godwin, 305 Columbia avenue, New York.—"Arona."
 Adelaide L. Samson, Metropolitan Magazine, 140 West Forty-second street, New York city.—"New World Waltzes," "New Century Waltzes," "New Friendship Waltzes," "Across the Seas," "Heart to Heart," "Oute Mer," "Aufwiedersehen," "Wilkommen," "Rhineland," "Waltz of Two Nations," "Fancies of Other Lands," "Edwarden Waltzes," "Friendly Fancies," "Indian Summer," "Overture of Friendship," "Inspirations of Love."
 Miss May Galt, 253 Broadway, New York city.—"Golden Rod."
 Mrs. E. Heerman, 260 West Forty-third street, New York.—"For What We Have Received," "Dan Cupid and I," "The Sweetest Ever."
 Christene Wood Bullwinkle, 146 West 105th street, New York city.—"At the Persian Pool," "Little Lady of the Moon," "Forest of Cherries," "Plum Blossom," "Aphrodite," "American Girl," "Sparkling Water," "Arbitration," "Golden Rod," "The Eduard," "Silver Spray," "Crushed Violets," "Linking Brook," "Dream of Love," "Atalanta."
 S. Bernstein, New York.—"Ein Strausscken von Strauss."
 Herbert Willis, 127 West Fifty-first street, New York city.—"Rhine's Vine Divine," "Breezes O'er the Hartz," "Ocean's Delight," "Silver Rhine," "Melodies from Afar," "Atalanta," "The Fairy Baton," "Magic," "Memories of Home," "Dreams of Home."
 Fay Weston, 243 West Thirty-sixth street, New York city.—"New York Four Hundred," "Manhattan," "Automobile," "A Stranger in New York."
 Miss Annie Dudley Butler, 44 West Twenty-second street, New York city.—"The Welcome Waltz."
 Miss Rosemary Glosz, 478 West 146th street, New York city.—"Strauss Welcome," "Strauss Greeting."
 C. Frischer, 320 East Sixth street, New York city.—"Austria-America," "Greetings from the West," "Ostreich Waltz," "King of the Waltzes," "Society Queen."
 Miss Louisa Hee, 1219 Madison avenue, New York city.—"The Shooting Stars."
 Miss Stella Drake, 101 Mulberry street, Newark, N. J.—"The Leitha Waltz."
 Ernest Bartz, 265 Woltz avenue, Buffalo, N. Y.—"Paradise Roses," "Greetings to America."
 H. J. Weiler, 64 Ferguson street, Second Floor, Buffalo, N. Y.—"The Aronson Strauss Waltz."
 Chas. Bozzette, 2063 Dean street, Brooklyn, N. Y.—"Dolores' Dream."
 Heard Respass, Park Row Building, New York.—"Soul's Sighing."
 A. A. Johnson, care W. I. C. Johnson, Room 92, Tribune Building, New York.—"The Esra."
 Miss Eunice Ludrock, 731 Seventh street, Buffalo, N. Y.—"Greetings to the Waltz King."

Ketten's Death.

AS it has been generally understood that the late Henry Ketten—of whom extended mention was made in our issue of July 25—committed suicide, it would be well to correct this impression, because it appears that after all he died a natural death. A communication to this office from Paris reads in part:

"Henry Ketten did not commit suicide; he was taken seriously ill during his stay in St. Petersburg in January, 1883. He had been called to Russia by Rubinstein, and morphine was administered by a physician to Ketten to enable him to endure a return trip to Paris without interruption. On his arrival there he became weaker. The drug was again administered, and shortly afterward he closed his eyes forever."

This news is communicated by his friends in Paris, and we hasten to correct an impression that is unjust to the dead musician and a source of annoyance to his relatives.

William H. Barber.

W. H. Barber, the pianist, has returned to the city and resumed instruction at his studio in Steinway Hall. Mr. Barber has already been engaged for several recitals.

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Music Hall—Baltimore

Knabe Hall—5th Ave. and 20th St., New York



KNABE
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USED

BOSTON SYMPHONY HALL.

Chorale by Bach and Beethoven Mass
Performed at the Inaugural
Concert.

Boston, October 15, 1900.

WITH the formal dedication of the new Symphony Hall, Boston has added another advance to its musical life, for years the pride of art in America.

The opening concert to-night attracted the leaders in the musical, social and educational circles of the Hub and everything connected with the affair was as perfect as generosity and good taste could make it. The Boston Symphony Orchestra, with the Cecilia Society augmented by

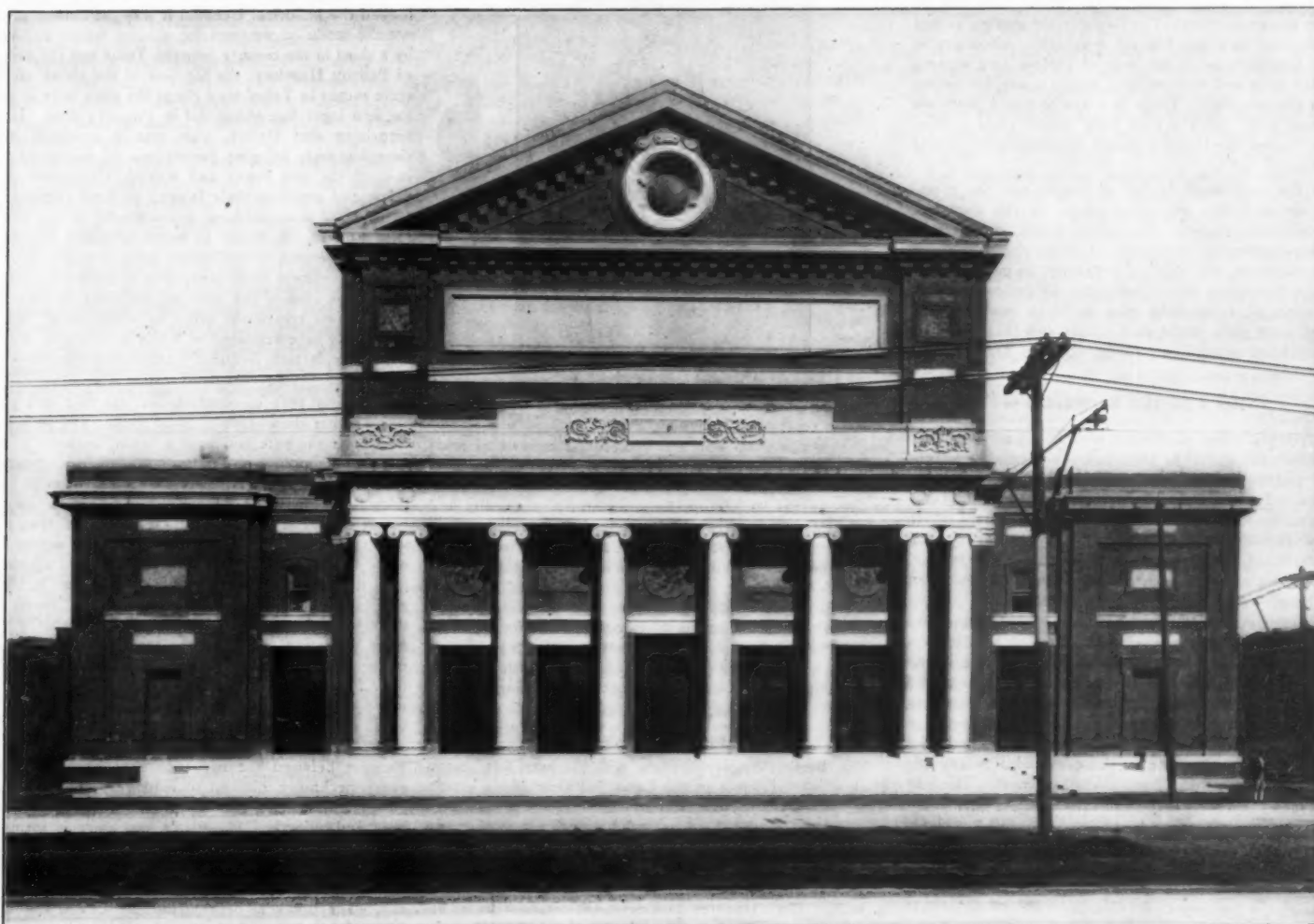
fessor Sabine has studied thoroughly our questions of acoustics, has applied his knowledge to our problem, and I think with success. Professor Cross of the Institute of Technology has given us the benefit of his counsel, and the help of these three gentlemen has been a pure labor of love.

"You see the handiwork of Mr. Norcross and of his excellent sub-contractors and assistants, but you have not seen their energy and patience in our behalf. As for Mr. McKim, he is here, but will not speak for himself, his partners and his office. Abandoning his pet idea with absolute cheerfulness, he set himself to devise a plan not entirely to his liking, and even in the execution of this plan he has given up many hopes, wishes and fancies because the directors had no more money.

"Our capital is \$500,000, of which \$410,700 has been subscribed, and as this sum was far too small the directors have borrowed the remaining cost, which is about \$350,000, making the total cost rising \$750,000. They mortgaged the hall with reluctance, but had no other course, as the money was essential. The building has been leased by the directors for ten years to me, and I am to meet the

old Music Hall. The scheme of color for the interior is calculated wisely for artificial lighting, and it is composed of several tones of gray, running from cold to warm, with much gilding, and, for the lower part of the wall, under the first balcony, a brilliant, solid red, in effect a crimson, with crimson plush tops for the balcony railings. The ceiling is heavily coffered, and its appearance is enriched by the perforations in many of the panels. The organ case is designed in harmony with and as an organic part of the architectural ensemble. The organ pipes are solidly gilded, and above them a gracefully designed grill connects them with the upper wall. In general arrangement the auditorium is distinctly planned for the Symphony Orchestra's use, and every detail is calculated for that purpose. The acoustics have been made the subject of very careful study by an expert, and there is no question as to the success attained. It is the first large auditorium in the country in which the problem of acoustics has been treated in a purely scientific way. It is also the first large building of this type made absolutely fireproof.

An interesting feature of the hall is the arrangement by



SYMPHONY HALL, BOSTON.

The New Home of the Boston Symphony Orchestra.

other singers, and the following soloists: Mme. Clementine De Vere, Gertrude May Stein, Evan Williams and Joseph S. Baernstein, presented the musical program. This included the great Beethoven Mass in D, for chorus, solo quartet, orchestra and organ, and a Bach chorale.

The Mass was probably never better sung in America. The conductor was, of course, Wilhelm Gericke, conductor of the Boston Symphony Orchestra. The organ was played by J. Wallace Goodrich, and Franz Kneisel played the incidental violin solos.

A report by Colonel Higginson, the original supporter of the Boston Symphony Orchestra, and one of the trustees of the new hall, was read by the author. When Colonel Higginson arose to address the audience he received an ovation. Colonel Higginson said in part:

"If it is a success, the credit and your thanks are due to four men—Mr. McKim, Mr. Norcross, Professor Sabine of Harvard University, and last, but not least, C. E. Cotting, who, with his wide experience, has watched and guided the construction and guarded our slender purse. Without his aid the hall would not have been ready to-night, and I rejoice for him that his task is fulfilled. Pro-

costs of administration, taxes and all charges, and to pay to the stockholders the rest of the receipts.

"It is all as it should be. Certain citizen of Boston build a hall, without regard to return in money, and by this act care for the happiness, the convenience, the education of the inhabitants for twenty miles around this spot, and it is fitting in a republic that the citizens and not the Government in any form should do such work and bear such burdens. To the more fortunate people of our land belongs the privilege of providing the higher branches of education and art."

After Colonel Higginson delivered his address, Owen Wister read "The Bird of Passage," an ode to instrumental music.

The following description of the hall is reprinted from THE MUSICAL COURIER of September 26 this year:

Friday evening the interior of the new Symphony Hall was lighted up and thrown open for inspection by the members of the press. The interest of the auditorium depends almost entirely upon its inherent architectural qualities, and not on its painted ornaments.

Its proportions differ only slightly from those of the

which the auditorium is protected from outside noises by being completely surrounded by a system of wide corridors and foyers. The lighting is very successful and agreeable, the lamps being so placed as to provide plenty of light without shining in the eyes of the audience. The grouping of the incandescent lamps could not be improved upon, being as simple as possible. The seats are upholstered in sage green leather. Most of the gold is concentrated in the proscenium arch, the organ case, and the balustrades. The large surfaces of the upper walls, above the second balcony, are broken up by pilasters and panels, and seventeen niches are provided for statues. It is the intention to fill these niches with casts from the most appropriate and beautiful antique statues, such as the Belvedere Apollo. The heating and ventilation have been given the most careful attention, and a very unusual proportion of the expense of the building has been devoted to these purposes, with results which are confidently believed to be commensurate with the extraordinary cost and pains spent upon these important details. The system is thought to be as perfect as modern scientific resources can attain to.

The impression of one who enters the auditorium when

it is lighted is greatly at variance with the sensations of the observer who surveys the exterior. The history of the building, and of the original plans, would without doubt go far to explain some of the architectural peculiarities of the exterior. It is a matter of common knowledge that the architect's first plans were materially modified in conformity to the requirements of the budget.

At the same time, it is to be supposed that in a European capital some latitude might be conceded to a semi-public building in the matter of the regulations as to the setback, and if such a policy had obtained here, with reference to the Huntington avenue façade and portico, at the same time protecting the due rights of sidewalk traffic, a compromise might have been made, to the distinct advantage of the architecture. The aspect of the exterior, however, will be much influenced in a favorable sense by the completion of the new Horticultural Hall, across the street. That building has been designed by Mr. Wheelwright with special reference to the mutual relations between it and its neighbor, and in height, scale, style and material (red brick and limestone) it will harmonize with the Symphony Hall—perhaps the first conspicuous example of this kind of artistic co-operation that the history of the city affords.

The spacious corridors and foyers of the new Symphony Hall are convenient, capacious and generous, providing room enough to hold all the 2,569 people who can be seated in the auditorium. The facilities for getting in and out of the building are beyond reproach. All desirable modern conveniences in the way of parlors and waiting rooms for men and women, and ample space for promenading are provided. There is a really grand foyer on the second story, with a very lofty barrel vault ceiling, which will some day afford a superb opportunity for mural decoration.

When the auditorium is full of people and the members of the orchestra take their places on the stage the picture will be complete. No hall is meant to appear in the relative nudity of emptiness; it needs the warmth of life, the vibration, the color of humanity, to give the last touch. In decorative value, fancy the difference made by the massing of a hundred men in black costumes on the stage, with their white shirt fronts and their rows of mahogany hued string instruments.—Boston Transcript.

Has a Movable Keyboard.

Twenty-seven miles of electric wire and 3,492 pipes are used in the make up of the great organ in Symphony Hall, and the instrument is played from a movable console or keyboard. This console looks a little like an upright piano, and by its use the organist may sit directly under the conductor at the side of the platform, or if he chooses, down on the floor in the midst of the audience; for the console is connected with the organ itself by a hundred feet of flexible cable containing 372 wires.

Fifty-six stops sound the changes of the great and dignified instrument, and the pipes range in size from a big thing of 32 feet, weighing half a ton, down to a tiny reed three-quarters of an inch long and as thick as a lead pencil. The sound of the big pipe is such an extremely low bass that to the hearer it would not seem to be a musical tone at all. It is more like the whirr of a powerful dynamo, causing a buzzing in the ears and a perceptible trembling of the entire hall and everything in it. The tone has its value, however, and is known as C C C C to organ experts, but it is chiefly used to reinforce and give body and richness to higher tones, with which it will be used simultaneously. As the aperture through which the wind passes into this monster pipe is only a half inch crack, one may imagine what power there must be behind the air to produce such a result through so small an inlet.

The wind, without the assistance of which all the genius of the organist would avail nothing, comes up through big zinc pipes resembling those that usually carry the hot air from a furnace up through the house. The "wind room" is in the cellar, is about 15 feet square, and is an air-tight apartment, for notwithstanding the immense volume of air which the blower carries upstairs—2,000 cubic feet a minute—the only visible means for the admission of air to the room is a crevice of less than 2 inches under the door. The organ builder says that much of the air gets in through the walls, which are of cement and tile, and are constructed with the special object of being sound proof, in order that the buzzing of the electric motor that runs the blower may not be heard in the hall above. But the blower is only designed for ordinary playing. When the organist wants to "raise the roof" with his half ton pipes he touches a button that connects the motor to a series of huge bellows, which add a wind pressure just double that of the blower.

A number of newspaper men were given a chance to see and hear the organ Friday, impromptu recitals being given by J. Wallace Goodrich, the organist, and Everett M. Skinner, inventor of several of the attachments that make the instrument notable. Those who know all about organs say that the one in Symphony Hall combines all the dignity and majesty necessary for religious music, with an admirable flexibility and brilliancy for giving the lightest class of melodies.

Earl Gulick.

EARL GULICK starts his winter season with his voice sweeter and increased in volume, notwithstanding the unequalled record of success of last year ever achieved by this boy of twelve years. Earl Gulick has without doubt to-day an enviable record and a national reputation. He is booked with the best artists, having been only vocalist with the Kneisel Quartet in Toronto, with Clementine De Vere at an Albany drawing room, and festival appearances with Evan Williams, Van Yox, Julian Walker, &c. He had to receive the musical criticism of censure or praise equally with such artists.

With what success he has done this his numerous books of press tributes and letters from famous people and musicians bespeak for him. He is now just twelve years of age, with a magnificent voice. He has a range of three octaves, from G below middle C to G above high C. He holds an



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EARL GULICK.

immense repertory of German, Scotch, Italian, French and English songs from our best composers, as well as arias from many of the operas, but is at his best in his favorite work, oratorio. Physically or vocally Earl is never known to tire, he has such normally good health, physically and mentally, weighing 115 pounds, and a chest expansion of $3\frac{1}{2}$ inches, 31 in repose and $34\frac{1}{2}$ in expansion from his fine daily gymnasium training probably in great part as well as his voice cultivation.

Earl is a student at Trinity School on West Ninety-first street, where he is a universal favorite and pride with rector, teachers and pupils. He has never missed a promotion in his school life, the professors studying with him on his return from trips on which he has private tutoring.

Nietzsche's Hymn.

The Berlin Wagner Society will produce this season Nietzsche's "Hymnus an das Leben." In one of his letters, dated January 2, 1875, to Malida von Meyensbug, he wrote: "I have just passed ten days' holiday with my mother and sister and feel myself quite refreshed. I left all thinking and musing behind me and made music. Many thousand notes have been put down and I am now quite ready with a work. The 'Hymnus to Friendship' is now to be arranged for two or four hands. Its form is: Prelude, March of Friends to the Temple of Friendship. Hymn, First Strophe, Intermezzo, as in sadly sweet recollection. Hymn, Second Strophe, Intermezzo, a prophecy of the future, a glance into the farthest distance. Departure. Song of Friends, Third Strophe, and conclusion. I am very content with it. The length of the whole music is fifteen minutes."

He adds: "Moreover, I have set in order and revised my youthful compositions. It seems to me very curious that immutability of character displays itself so in music. What a boy expresses thereby is so clearly the language of the fundamental character of all his being that the man wishes to make no change, except, of course, technical mistakes. If, according to Schopenhauer, will is a heritage from the father, intelligence from the mother, music as an expression of the will must also, according to my ideas, be a heritage from the father."

Six weeks later he writes to the same lady: "Since New Year's Day I have finished a new composition of some extent, a 'Hymn to Solitude,' in which I have glorified the terrible beauty of my whole grateful heart. I have already spoken to you of the 'Hymn to Friendship.'"

Where are all these "youthful compositions," and his symphonic work, "Meditation on Manfred," which he submitted to Von Bülow?

Nietzsche attributes his musical attempts to his will power; a proof that he was still under the influence of Schopenhauer and that he had no genius for music.

The Man's Alto in English Music.

MOST of the facts about the "man's alto" voice are common property and generally known, but it may prove useful if I here bring them together in one paper. I must say, to begin with, that Hullah's remarks on the subject in his article, "Alto," in Grove's Dictionary of Music are to my view not particularly happy. The greater part of the article consists in the following statements: That in the sixteenth and in the early part of the seventeenth centuries the compass of this voice as written for was limited by the top and bottom lines of the five-line stave, with C on the middle line, which would give G for the highest used note; that Charles II., who came to the throne in 1660, desired to reproduce approximately in England the voices of *evirati* to which he had been accustomed abroad; that consequently the "third register" or falsetto part of the voice was brought into use, so that in the time of Pelham Humfrey and his successors the voice was written for at least a third higher than in the time of Tallis.

It is surprising that a musician who, like Hullah, had taken an active part in the pitch question, and had proposed a pitch of his own in the sixties, should have overlooked the historical fact that it was the church pitch and not the mode of writings for a voice which had changed by a third in the century between Tallis and the successors of Pelham Humfrey; the top line of the above mentioned stave meant in Tallis' time about the same note in pitch as the first ledger line above did in Purcell's time. It is also surprising that Hullah, who was a practical vocalist, should gravely imagine generations of man-altos singing in only the two lower and makeshift registers of their voice, and omitting their falsetto or head register, which forms their distinguishing characteristic if not their sole *raison d'être*. It seems to be an admitted scientific fact that the compass of the human voice is in the same country quite uniform from generation to generation, and altogether the idea of the men alti suddenly developing and using a new register in order to please King Charles II. can hardly be entertained with any seriousness. The man's alto voice is also frequently called counter-tenor in this country.

The initial idea of counterpoint was that of a part laid above rather than below a canto fermo; and so a counter-tenor was the part laid over a tenor, between it and the discant or soprano, on the development of four-part harmony. The "Contra-tenore" of the Continent means another thing, or a low tenor, using the word "contra" in a different sense. The French call the alto part Haute-contre, which terminology follows the same idea as the English name for the man's alto. Scientific writers appear to regard the whole voice as an artificial one, and in that sense a "falsetto." It is certain that even in the lowest register the chest notes are modified or veiled, in other words that some operation occurs in the throat by which the vocal cords giving chest notes are not allowed to vibrate to their full extent. The highest register is caused by some more decided limitation, or as it were pinching, of the vocal cords, so as to give an entirely new quality. The middle register, covering the "break," is caused by a compromise between the two modes of emission, and is, as everyone knows, difficult to manage. The distinction between a full and a falsetto voice seems to be common to men and animals. The man's alto voice is formed upon what is naturally a bass. The ordinary compass of a man's alto voice in this country is from middle G to C in the middle of the treble clef. The best notes are from B flat to B flat. The break is between middle C and the E above. This may be compared with the normal compass of the

THIS SPACE IS TO BE DEVOTED TO THE INSERTION OF
PORTRAITS OF SUCCESSFUL

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MISS AVIS H. BLEWETT.

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Office Hour, September and October, 2 P. M.
Organist and Conductor Baptist Temple Choir, Brooklyn.

contralto voice of women, which is from about middle G to about E in the highest space of the treble clef.

The difference between the upward compass in the two cases has an important bearing on the history and use of the man's alto voice. The man's alto voice came into use in England as soon as four-part harmony began to be used in churches, and especially in the cathedrals—as soon, in fact, as harmonized masses and motets made head against the plain song. The date of that is difficult to define, for there was much harmonized church music set to Latin words before the Reformation. Women have always been excluded from the cathedral choirs in England and boys employed in their room. The motto has been "taceat mulier in ecclesia."

But the low notes of boys' voices have never been cultivated in England. The boy contralto voice of Germany is scarcely known here, and perhaps the climate is not suitable for its development. Consequently the use of a man's alto has in the cathedral been a necessity for making a second part in the ordinary extended four-part harmony. Even in madrigals, the singing of which in England dates back to the first half of the sixteenth century, the man's alto was equally a necessity, for the upper part was always sung by boys. Nor has the use of the voice by church composers varied in any respect from the time of Tallis, Tye and Farrant down to that of S. S. Wesley and the composers of the present day, or during a period of nearly 400 years. In spite of the remark by Hullah, its compass has always been treated in just the same way. Apart from its use as a second in the ordinary four-part chorus, the beauty and penetrating quality of the man's alto voice caused it to be used by church composers as the highest voice in what used to go by the name of the combination of "Grave Equal Voices," especially in trios or quartets sung with one voice to a part and called technically "verses."

Out of this last practice arose in the early part of the eighteenth century the secular "glee," or part song primarily intended for three or four single men's voices usually singing from one book without accompaniment, or "a capella," as it is called. As the real glee would be nothing without the man's alto voice, I may say a word or two here regarding it. The name is from the Anglo-Saxon "gig," which means either "joy" or "music," and for the most part the composition is cheerful; but there are "serious gleees" so called. The earliest gleees were pastorals, and a sort of protest against the comic "catch." Musically speaking, the glee has parts much less contrapuntal or figured than the madrigal, and deals with plain masses of harmony.

The old English cathedral music had more cadences than the corresponding Italian church music, and the glee has more cadences than the cathedral music; especially more perfect cadences. The glee uses short phrases, and not infrequently changes the rhythm or tempo. Some composers have assimilated it somewhat to the madrigal, but the above are its real characteristics. But still further the man's alto was used exclusively, even in the oratorios performed in concert rooms, and this until a later date than is generally supposed. The compass of Handel's alto parts in his oratorios nowhere exceeds that of the man's alto, except in a few trifling cases where alternative notes are indicated. Crotch's "Palestine," brought out in 1812, shows the same treatment. Probably the first oratorio performed in England which had contralto parts in the choruses was Haydn's "Creation," performed in 1800; but this was originally written for Vienna. No doubt at the time of the eighteenth century oratorios in England not only did the cathedral choirs with their boys and men alti form a large portion of the then quite small choruses, but women's contralto voices were scarce and ill-trained. Even many of Handel's solo numbers in the oratorios are written for man altos. I will draw to a conclusion and say that the intrinsic advantages of the man's alto are such as to justify its prevalence in England, and to throw doubts on the wisdom of its neglect on the Continent. As the second in four parts it blends excellently with the other voices, whether in large or small choirs. As the leading part in "equal voices" it opens out the harmony in a very noticeable manner; being in upward compass quite a major third above the ordinary English tenor.

As a leading part also, and when well used, it gives a sweetness to the composition which cannot be gained in any other manner. There is no reason why the most modern music should not be written for this combination, and it is a great pity that such should not be done to a larger extent than it is at present. The only disadvantage of the man's alto is that which is incidental not to its intrinsic character but to its employment. That is to say, when foreign music with contralto parts is performed here, the man's alto fails at the higher notes; and in cathedrals in particular the second part has to be sung by what is in practice a mixture of man's alto and weak boys' contralto. However, as to our cathedrals, the very great bulk of the music performed is still that written specially for them; and the difficulty does not often arise. Going back two or three centuries, we find composers writing for a much greater variety of vocal combinations than is the case at

the present day, and we may perhaps learn something from them in that.

The combination which includes man's alto is thoroughly distinctive of this country, and will not be lightly laid aside by English composers. By-the-by, as to notation, the "alto clef" or stave with middle C on the middle line is exactly suited to the man's alto voice, and its disuse in England for this purpose cannot be too strongly deplored. When the man's alto part is written with the G clef, a large proportion of the notes are on ledger lines below, and in a score where the tenor is notated in the G clef an 8vo above, as is now the almost universal practice, the alto part has the appearance of being lower than the tenor part. There seems no reason why, even where the G clef is used for the tenor, the C clef should not be retained for the man's alto. Every cathedral alto is quite familiar with the C clef. I will conclude by asking what is the state of the case at the present day in Italy regarding the man's "alto naturale" voice as opposed to the *evirati*? Is the alto naturale, who corresponds I believe to our counter-tenor, still found in the choirs of Italian churches? Perhaps the answer could be given in the *Zeitschrift*.—A. H. D. Prendergast, in the August *Zeitschrift der Internationalen Musik-Gesellschaft*.

A History of Pitch.

THE term pitch denotes, in music, the degree of acuteness of tone; figuratively speaking, its location in the realm of definite sound; popularly speaking, its elevation or height.

The absolute pitch of a tone, that which is designated in musical notation by a letter, as, for instance, the tone C, is defined accurately and unalterably by the number of vibrations that are necessary for its production. The relative pitch, designated by the so-called intervals in musical theory, is defined by comparison with another tone, or tones, according to the ratio of their respective vibratory velocities. The comparison has given rise to the expressions "higher" and "lower" pitch in reference to tones whose vibratory numbers are respectively higher or lower than those of a given tone; thus we say that the greater number of vibrations per second, the "higher" the tone, and vice versa; or, as the vibratory motion increases the tone "rises."

These terms as applied to tone are purely arbitrary, for, in point of fact, there is no such distinction of location in the realm of sound, and it is no more proper to speak of a tone as being higher or lower than another than to say it lies farther east or farther west, farther to the right or left (as is the case on the horizontal keyboard of the piano or organ), farther away or nearer (as on the fingerboard of the violin, or on a wind instrument). The proper predicates, and those commonly applied in acoustics, are the distinctions "acute" and "grave," for these qualities are strictly analogous to the increase and decrease of the rate of vibratory velocity.

It appears difficult to account wholly for the adoption of the adjectives high and low (for acute and grave), though doubtless a psychologic or physiologic demonstration is possible. I know of no absolutely scientific one. An eminent French writer (Combarieu) refers it, cleverly, to the effect upon singers in producing their tones—the low ones being generated in the chest and higher ones in the head, or at a higher elevation in the body. The word pitch itself appears to be derived from a root signifying elevation. We speak of a "high" number; a "high" rate of speed; "high" degree of tension. This, however, proves nothing more than a universal and instinctive recognition of the analogy between height and an increase of tension, or the instinctive association of relaxation with the sensation of depression. Be all this as it may, it is sufficiently manifest that the analogy exists, as attested by scores of familiar experiences, and that it is universally recognized or felt. It is therefore quite intelligible and admissible to speak of tones generated by a greater degree of vibratory velocity as "higher" tones, and the reverse as "lower" ones; to speak of ascending and descending melodic passages, scales, skips and so forth; to write the higher tones higher on the staff; to call one voice alto ("high"), another soprano ("uppermost"), and the lowermost one bass ("basis"). Further, to associate higher tones with higher objects—as far as it is defensible to undertake the illustration of mate-

rial circumstances by musical means—hence using high registers of the piano or orchestra for the suggestion of "stars" or "angel voices," and employing the low range of pitch for the roar of the ocean, the rumble of thunder, or the suggestion of sorrow, melancholy and kindred phases of emotional depression.

The extremes of pitch perceptible to the human ear differ considerably—more than might be supposed—in keeping, of course, with the organic peculiarity of the individual hearer. Some acousticians claim to have distinguished deep tones generated by as few as fifteen vibrations in a second. The ordinary ear, however, can perceive nothing more during such low vibratory motion than a confused rattling or fluttering, in which the pulses, though very rapid, are heard almost separately, and the sensation of definable tone is generally not aroused until about forty vibrations a second are reached. The lowest tone of our pianos, double contra A, has, it is true, only twenty-seven and a half; the C next above thirty-three, and here tone perception probably begins with the majority of musicians, some being capable of distinguishing lower tones than others.

Of the extreme high tones, some have claimed to hear those with 24,000 vibrations per second and even more—one scientist placing his limit at no less than 40,000. The highest A on the piano is produced by 3,520; the C above (included in many concert grand pianos) by 4,224. The tone with 16,000 lies two octaves above that and is not beyond the reach of a keen musical ear.

Another faculty that appears to depend upon individual endowment is the ability to recognize absolute pitch; that is, to perceive and sing any tone—for instance, C—without first appealing to an instrument for its pitch. This is supposed to imply musical talent, but is, probably, only a proof of a kind of mathematical perception that enables its possessor to recall the effect of a given vibratory velocity. It may be convenient in certain respects to possess this faculty, but it is oftener a very real impediment. On the contrary, the ability to determine relative pitch unerringly is a true sign of musical sensibility and constitutes the most desirable aim of the music student's effort. This denotes the ability to sing any desired tone (or "interval," as it would be called) after a certain tone has been given; to find C, or E, or G flat, or any other tone after sounding A, for example, on an instrument or tuning fork.

Absolute pitch, as stated above, is defined by the number of vibrations necessary for the production of the tone, and is therefore mathematically fixed. But even this is determined arbitrarily and has passed, in the course of musical history, through many vicissitudes. That is to say, the tone A, for instance, is fixed at a different elevation to-day from what was adopted at various periods in former days. The established vibratory velocity of the tone constitutes what is called standard pitch. That of the ancient Greeks is supposed to have been about a minor third lower than the present, reasoning from fairly reliable vocal data; that is, the tone which they called A sounded about like our present F sharp. What the pitch of A was during the Middle Ages cannot be determined. About three centuries ago there were three different standards in vogue, the cornet pitch, chorus pitch and chamber pitch. In Italy they distinguished those of Lombardy, Venice and Rome, the former being higher and the latter the lowest. Some of the oldest organs are pitched a minor third above the old chamber tone. The chorus pitch was a whole tone above the chamber pitch, as greater brilliancy was deemed necessary for the large churches, but found too obtrusive in smaller halls. Finally the low chamber pitch superseded all others. But even then uniformity was by no means attained. Almost every larger city adopted its own standard. In 1739 the middle C had 236 vibrations (in Leipsic); at the St. Petersburg Academy in 1771 it had 250, and in 1796 it had risen to 262. Later it went as high as 272 and above. In 1834 a certain German authority fixed the pitch of A' at 440 (the above mentioned C thus having 264). In England the tone A was fixed in 1842 at 426½ (C = 256); in France in 1858 at 435 (C = 261). The "opera pitch" in England in 1859 was C = 273, at which time a uniform standard of C = 264 (A = 440) was adopted. The French pitch (A = 435) was warmly advocated at the recent international conference (Vienna, 1885) and has been almost universally ratified.—The Musician.

CLARA BUTT

(MRS. KENNERLEY RUMFORD).

In America

FEBRUARY, MARCH AND APRIL.

Address: VERT AND WOLFSOHN,
131 East Seventeenth St., New York.

Opera in English.

"**L** TROVATORE" was given for the first time in English at the Metropolitan Opera House Tuesday evening of last week. This war-worn yet truly dramatic—in the narrower operatic sense—work was not badly interpreted by the Savage company. Its music has the happy and tunable quality of being able to withstand even a mediocre performance. The Manrico of Joseph Sheehan is a familiar, too familiar, assumption of the role. He has sung it so often, not wisely, but too well, at the American Theatre, that he knows the music, at least on its external side. Mr. Sheehan sang at the top of his voice. So did Miss Grace Golden, the Leonora, who could be seen but hardly heard on the large stage of the opera house. And perhaps this was well. Miss Meisslinger was the Azucena and did extraordinary things with the English language. Her tone production should not be emulated by students. Mr. Goff has a strong baritone, but often avoids the pitch. This failing and his tremolo would be drawbacks in another company. The chorus was happy in the "Anvil Chorus"—that true idyll of sentimental blacksmiths. Sepilli conducted.

The "Lohengrin" performance last Wednesday evening was a dreary affair. All the poetry, passion, mysticism and picturesqueness of Wagner's score were painfully lacking. And the worst part of it was the curious English heard across the footlights. William Wegener, who assumed the title role, was very nervous and consummately bad as an actor. Yet he is the best tenor of the company, as far as voice is concerned. He phrases with taste, and, despite his tremolo, his voice is of a sweet, lyric and pleasing quality. But of the Knight of the Graal he gave no hint.

Miss Meisslinger was a disagreeable Ortrud. Miss Phoebe Strakosch, on the contrary, was an agreeable disappointment as Elsa. She is much more acceptable in the part than she was in "Faust." Her part of the duet with Ortrud was excellent. She also looked very well. William Mertens was the Telramund. He is a singer for German, not English opera, and, for fear that this may be taken as a compliment, let us add, German opera in Bingen-on-the-Rhine. The male chorus was good, the orchestra under Mr. Eckholdt beneath pitch and contempt. Of course, the stage trumpets were not in tune. The stage management was far superior to the awful "Tannhäuser."

Miss Tracy as Aida.

In "Aida," last Monday night, the Savage forces were displayed to better advantage than hitherto. The principal reason for this was the debut of Miss Minnie Tracey as the heroine of Verdi's noble music-drama. This gifted young woman has sung in English before in America, but this was her first real New York appearance. She made a marked impression, and after her singing of "O, Country Mine" she roused her audience to the pitch of enthusiasm. Her voice is powerful, dramatic in quality and intensity, and when an excusable nervousness wore off her tremolo disappeared. In concerted music she was very effective, and as she knows the stage and its requirements she easily ranks as Mr. Savage's best prima donna. Miss Tracey is a woman of telling physique and her debut may be set down as a highly successful one.

The company supporting Miss Tracey was generally good. Philip Brozel sang his "Celestial Aida" with taste, but his voice is not heroic enough for the part of Rhadames. The King of E. C. Knight was distinctly bad. Eleanor Broadfoot's Amneris was amateurish; Clarence

Whitehill a fair Ramfis; Mr. Mertens was a capable Amonastro, and Miss Frieda Stender sang the music of the Priestess very well. The orchestra, under Sepilli, was noisy, and the chorus up to the standard. The production was a worthy one from the standpoint of a spectacle.

An Opera Competition.

SO little encouragement is given the British composer to write operas that when he sees a hand stretched out to help him, he almost believes he is dreaming. It is not, of course, the business of the Covent Garden syndicate to encourage British talent. The syndicate is composed of wealthy men, and these (we know) believe in seeing that "to him who hath shall be given" is realized in this unsatisfactory world. In fact, it is nobody's business. Therefore it is all the more astounding that a private commercial concern (however much it may endeavor to join art with commerce) should do that which syndicates and societies not primarily run for profit leave undone. The Moody Manners Opera Company, Limited, is the business concern in question. Its directors have decided to offer two prizes for the two best operas submitted for competition. One of the prizes is to be for British composers and another for foreigners; each prize is to amount to £250, and, in addition, the royalty of 10 per cent. of the net receipts is to go into the pockets of the winners. The prize will be paid on the day on which each work is produced. The successful operas become, of course, the sole property of the company. It is not stated, we notice, what the composers are to receive from the vocal scores, arrangements of selections and so forth, but doubtless that information will be forthcoming when the full conditions and details, which are now being drawn up, are made public. The important point in this competition is that it is not for one act operas or for works to be written for a limited troupe, but for a full company of principals, orchestra and chorus.

The result of the competition will be watched with interest. It may be that no great or uncommon work will be forthcoming; but that does not matter very much. One cannot create geniuses by competitions or otherwise. What does matter is that a sufficient number of young composers should send in their scores to encourage the organizers of the competition. The great difficulty in the way of would-be competitors is the dearth of good libretti, not the dearth of good subjects, for there are many. And now that we are on the question of subjects for operas we would commend would-be librettists to give our good old Chaucer some consideration. A libretto founded on one of his Canterbury tales (one which would pass the fitfully vigilant censor, be it well understood) should make the opera of an engagingly English character. We do not want lurid stories of rape, bloodshed and deception. A great genius, it is true, can beautify even crime if there be anything spiritual behind it; but we need hardly expect a great genius to arise for this occasion only. But even so, opera, as a whole, has suffered considerably from the character of its librettos. The tragedy of bloodshed and death is the least of life's tragedies, and were it not that most operas are so weak in their climaxes and so artificial in their methods of leading up to the final catastrophe that the horror of the thing passes by as a carnival creation, we should long ago have hooted the "Rigolettos," "Il Trovatore" and "Cavalleria Rusticana" from the stage.

We do not ask for flabby idealism, but we do want (and

all the world wants) an opera that has the breath of life not wholly diseased. We want, especially, comedy; a music-drama in which tears lie behind laughter, and in which laughter hides tears. And would it not be possible to paint musically emotions on a less exaggerated scale? Wagner was a magician who had the power of magnifying emotion without making it seem unnatural: in his hands it is not different from the emotions men feel, but only bigger. There is no necessity for an opera, however, to magnify emotions out of all semblance to life. We mention this because so many young composers will not recognize their limitations, but endeavor to be titanic even if their theme be the betrayal of rustic innocence.

The result of the competition will be interesting in another way. For some reason or other the younger men of the day have left opera severely alone. There are practical reasons for this, especially in this country, but we do not believe that practical considerations are entirely the cause of the ignoring of opera, for in countries where the young composer has his opportunities the same thing, though in a lesser degree, is to be seen. The more talented of the young men have been feeling their way to an extension of concert room music. The symphonic poem and program music generally have engaged their attention; a good deal has been done for song writing, or, at any rate, a good deal has been attempted; and more or less successful excursions have been made into the land that lies between opera and the symphony—we mean cantatas and odes for voices and orchestra. It may be that Wagner has overawed the young opera composer. Certainly it would not be advisable to attempt to rival his later masterpieces, and it may be doubted if his technique—the use of representative themes as the threads from which nearly the whole musical fabric is spun—can ever be taken up by another man.

At any rate no one has been successful in the Wagnerian technic since Wagner. We also think that our young men have felt that opera is at present at a standstill. Wagner pushed his music-drama idea to the utmost extreme, and it is beginning to be seen that he himself practically went back on his theories in "Die Götterdämmerung," "Die Meistersinger" and "Parsifal." What is a composer to do? He cannot hope that he will be successful in following Wagner's footsteps; and perhaps he himself is convinced that the Wagner music-dramas are artistic failures made glorious by genius; at the least he may feel that the Wagner method leads to a length which a modern audience would not tolerate in the work of a modern man whose genius is not approved. On the other hand, the few operas since Wagner's day which have been successful have been in an almost diametrically different genre. The modern Italians and Bruneau have raised aloft the standard of realism—not realism of subject in its slang meaning but realism in the treatment of the drama. That is to say, music is ruled by drama and has modestly to take the place of an incidental heightening of it. If here and there the librettist has given the composer an opening for music of a more extended kind it is all one need expect from the realistic composers. Some people, indeed, might unkindly say that the realistic school is an easy one to work in, since one of its austere tenets is to forego an overture and orchestral introductions of all kinds. But that is by the way.

The realistic opera has been eminently successful and this much may be said of it—that it does heighten the effect of a play, even when we are familiar with it, as with



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Sardou's "La Tosca," as a stage play. But the young musicians of Germany and England do not see eye to eye with the modern Italian school and the French realists. They feel, indeed, that to assign to music merely the position of handmaiden to drama is to degrade her; and yet they are not inclined to write an opera in the Wagner style. These two—Wagnerian music drama and realistic opera—are antipodal. Wagner made his drama slacken and halt for the sake of the musical expression of the dramatic ideas, and only his glorious genius excuses the disproportionate duration of some of these halts by the wayside; the realists, on the other hand, lash poor music into following the drama neck and crop, without consideration as to the fitness of the music for the chase.

There should be room between these two extremes, without going back to the old form of opera and its decorative inanities. It is to be hoped that some of the young men will find their way through the difficulty. If it were not impertinent to give advice we should point to the modified operatic form of "Die Meistersinger," "Die Götterdämmerung" and "Parsifal" as the models which should be followed, and not "Siegfried" and most of "Die Walküre." And we would like young composers to remember that in his latest period Wagner employed a much more melodious type of declamation than in the works which came from his pen immediately after his theories were formulated in his prose writings. To out-Wagner Wagner is a mistake; for the master himself showed by his deeds that there was much of good in the old-fashioned operas.—London Musical Standard.

Tirindelli Concerto.

THE Concerto of the Chevalier Pier A. Tirindelli, for violin and orchestra, which was given its initial performance with emphatic success at one of the Cincinnati Symphony concerts last season, has been published for violin and piano. It is an edition copyrighted by Hoffmeister, Leipzig, Germany. The concerto will be performed this season in Berlin by the great Italian violinist, Arrigo Serato, and probably by the composer himself in New York city, under the direction of Mancinelli.

Honors for Eduard Strauss.

HERR EDUARD STRAUSS is now on the Atlantic on the steamship Aller. He will arrive, wind and weather permitting, to-morrow.

The orchestras of the principal New York theatres, wishing to show their admiration for Herr Strauss, will play Strauss programs during the week of the conductor's presence in the metropolis. The famous "Kaiser Franz Josef March" will find a place on every theatre program. There is also a proposal by the Manuscript Society, of New York, to tender Herr Strauss a reception on his return from his engagement in Boston, in December next.

Mr. Virgil's Trip Postponed.

A. K. VIRGIL, head of the Clavier Piano School, of this city, announced the opening of a school in Chicago on October 22. He has found it impossible to leave New York this week on account of his heavy duties here until next week, so the opening of the Chicago school has been postponed one week. The opening is fixed for October 29.

Hobart Smock.

Hobart Smock, the tenor, has been engaged to sing in "The Messiah" by the Boston Handel and Haydn Society on December 23.

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TOSELLI.

THE New York World of yesterday announced the engagement of Enrico Toselli, the famous young Italian virtuoso, who is eighteen or nineteen years old, and who has made such a tremendous sensation in France, England and Italy within the last few years as a forcible, spiritual and intellectual pianist of the highest order.

Young Toselli is a pupil of Sgambati, of Rome, and of Martucci, of Bologna, and is a veritable musical genius, whose performances have illustrated the fact that the new school of music in Italy is not satisfied merely with following the line of opera, but, under the new classical régime, is also entering into the serious modes of pure music and furnishing productive artists of a high order.

No doubt this young artist will find the United States a fertile field for the exploitation of modern piano technic, cultivated under the environment of an Italian atmosphere and with the additional attraction of an Italian temperament. Further information on this subject will probably be published within the next week or two.

On Sanity in Art.

I AM a little diffident about using the word "sane" with reference to musical art. It has been made the watchword of the commonplace, who, if they recognized the truth, would know that they are the least sane of men and women. Why the man of good digestion and steady nerve, the man of whom we say, "He is so well balanced," should have the monopoly of an admiration for sanity I do not know, seeing that his limited outlook on life and his limited appreciation of the almost unlimited fields of human thought do not really stamp him as sane in the higher sense. On the other hand, it is difficult to understand why the artistic nature of a certain type is so proud of being thought insane. If you speak to such a one you will find, as often as not, that his ideas on most subjects are sane enough in all conscience. I know many a successful merchant or lawyer, in whose hands I would willingly place the direction of my affairs, who will not or cannot bring the same faculties to his appreciation of art as he employs in the commercial traffic of everyday life. To him music or painting or literature is a thing apart. He will tell you so quite frankly. To-night he will listen to a long selection from "Parsifal"; to-morrow morning he will check an invoice dealing with brass taps. And, so far as one can judge, it never seems to strike him that the man of last night is quite distinct from the man of this morning. In the same way, I have met many people who will be vastly affected by a modern play dealing with a modern problem, and yet I have known them act, more or less, in their everyday life in the very way held up to opprobrium in that particular play. There seems with such people an absolute separation between themselves and their appreciation of art. At bottom it is a flippant view of art—the view of that most flippant of creatures, a man of the world. He recognizes that there are certain ideas which may be played with for the sake of intellectual sport, but never for a moment does he suppose that these ideas should have a practical bearing on life itself. It was a recognition of this which made Tolstoy, I suppose, write his diatribe against art music in general and Wagner in particular; but, like all fanatics, he took a wrong basis for his remarks, making the uncultured peasant the arbiter in artistic matters.

This exordium is necessary for an explanation of my position toward sanity in art. I do not wish to be confounded with the man who is only negatively sane. For if I appraise sanity very highly it is not because I admire brightness and joyousness only, but because I dislike the

pessimism which springs from diseased ideality, and also because I think art of all kinds should mirror human life and thought, so that these can see themselves the more clearly focused, and music or literature or painting be part of our lives and not a separate psychical existence. That double life, indeed, is one of the characteristics of the insane. A man who dispenses drugs over a counter in the daytime will, if he have a touch of insanity, imagine himself a Napoleon when free from his shop; and if the edges of the double life become blurred, so that the one existence runs into the other, we have the beginning of an insane state of mind. This can never happen to my well balanced man of good digestion, for in the morning he throws off his impressions of the previous night, which is equal to saying that an appreciation of art has no real hold over his mind. But it does happen to the more sensitive human being whose sole pleasure is in the appreciation of an artistic representation of life, and not, or to a very limited extent, in life itself. And because art has such an effect on a sensitive nature, I think it is deplorable that so much modern music, to take only one manifestation of art, is given up either to the musical description of insane thought or to the expression of neurotic excitement.

It is certainly difficult to draw a hard and fast line between sanity and insanity in art, but perhaps we may begin with pessimism. I have said that the pessimistic frame of mind springs from diseased ideality. That, I think, is true. The modern philosopher of the Nietzsche type, however, will tell you that ideality itself is a mental disease. That is only a half truth. It is certainly a mental disease when it springs from a want of grasp of existence, from a lack of the sense of proportion, so that a false standard of existence is set up, and life itself judged by that standard. But there is a real ideality founded on an observation of the working of nature, which in every branch of life makes for perfection. The unhealthy or insane has no place in nature; it dies and rots away in the natural course of things. Only man treasures the abnormal and unhealthy, and he has even made the conservation of these a virtue, an ideal. That is why Ibsen, and, in his own way, Wagner have outwardly fought ideality, whereas the whole tenor of the work of these geniuses is really idealistic—that is to say, it sets up a standard of perfection based on reality. That is the attitude of the strong man toward life. Pessimism is the complaint of the sentimentalist who finds that life is not to be measured by his ready-made standard of idealism, a standard which is set up not from experience of life, but from the dreams of youth. It is a building with its foundations laid in the air. These remarks are necessary because, though music says nothing definite, there is no mistaking its emotional tone, and the pessimistic young composer of the present day has such a mastery over orchestration and the hundred and one tricks of his art that he can make his compositions one long whine, wonderfully complete in its expression. I take Richard Strauss' "Tod und Verklärung" symphonic poem as an example. The book of the last Philharmonic concert omitted the "program." It is the whine of a sick man on his deathbed, thinking of his childhood's golden dreams, of the ideals that life itself has shattered, and only at last finding in heaven what he sought for in vain on earth: world redemption, world re-birth. There you have diseased idealism, the whine of the weak. Compare it with Browning's robust "All's well with the world," and you have the antithesis of diseased ideality. In Strauss' symphonic poem you have musically the emotional interpretation of this soul whine. It even conditions his workmanship, and so far is artistic. But what good does such wire drawn, gray, drab, bloodless music do for us? Does it help us to bear the ills of life? Does it give us courage? If any sensitive amateur lets it into his soul, will he be the better able to take up his morning's fight? Then, another instance. Another young composer, Fritz Delius, came before us last month with a number of his compositions. He is not so morbidly idealistic as Richard Strauss, and much of his music had the health and vigor of life, but one of his symphonic poems, "The Dance Goes On," describes how a young lover, who loses faith in his mis-

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stress' love because, like a sensible girl, she refuses at the last moment to find peace in death with him, plunges into a lake and commits suicide all by his "lonesome." Why did he not attempt to find peace on earth, the endeavor of all great souls? Because he was a diseased idealist with a standard of what love should be. The worst of the matter is that this present day morbidity is actually retarding modern expressions of art. Much is written against the symphonic poem on its aesthetic side, but half of the objections that can be raised are due not so much to its form as to the character of the music, which is conditioned by the subject illustrated. The symphonic poem has hardly had a chance since Liszt wrote his "Orpheus" and "Tasso," because first Dvorák, then Tchaikowsky, and now Richard Strauss and Delius, have all taken either morbid or diseased idealistic subjects, with the result that, artistically, there can be and is no beauty or health or life in their music.

It is compositions such as these that make us turn back to Bach and Mozart, not because we are tired of modern complexities of musical art, but because the tone of modern compositions is so morbid and soul atrophying that we long for the pellucid grace of Mozart and the manly dignity and pathos of Bach. I have confined myself to only one aspect of the insanity of modern music, but if there were space much could be said against the influence on life of the more morbidly sentimental Chopin compositions, of the pessimistic whines of the first and last movements of the "Pathetic" Symphony, and, to take another aspect, the excessive and theatrical emotion of much of Wagner's music. But it would be impossible to treat briefly of that aspect of modern music without being misunderstood as one who denies all sentiment, all pathos, all emotion to music—a thing which is far from my thoughts. Only it is time that a protest should be made against the pessimistic morbidity and the unhealthy insanity which are surely strangling the growth of modern music.—Edward A. Baughan, in the London Monthly Musical Record.

J. D. A. Tripp, the brilliant Canadian pianist, was recently requested to become director of an important Eastern conservatory of music, but, fortunately for the musical interests of his many pupils, the concert-going public and the Toronto Male Chorus Club, which the pianist conducts, Mr. Tripp declined this offer.

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John Bromley (August 9).....Cotes, England
John Bromley (August 10).....Cotes, England
Miss Jennie McLeod (August 11).....Oakley, England
John Bromley (August 16).....Ryde, England
John Bromley (August 17).....Ryde, England
John Bromley (August 18).....Sembridge, England
Miss Jennie McLeod (August 23).....Wotton-under-Edge, England

Endymion.....
Mme. Ruth Lamb (August 4).....Southsea, England
Mme. Alice Esty (September 23).....Blackpool, England

My Lady's Girdle.....
Frank Boor (August 9).....Cotes, England
Frank Boor (August 10).....Cotes, England
Delight.....
Miss Esther Palliser (September 10).....Blackpool, England

A Necklace of Love.....
Miss Francine Dewhurst (July 26).....Kensington, England
Miss Francine Dewhurst (July 30).....Hampstead, England
Mme. Marian Mackenzie (July 31).....Sydenham, England
Miss Francine Dewhurst (August 3).....Southampton, England
Miss Francine Dewhurst (August 4).....Cotes, England
Miss Francine Dewhurst (August 6).....Cotes, England
Miss Francine Dewhurst (August 7).....Cotes, England
Miss Francine Dewhurst (August 8).....Cotes, England
Miss Francine Dewhurst (August 10).....Cotes, England
Miss Francine Dewhurst (August 11).....Cotes, England
The Dandies (August 29).....Redhill, England

The Nightingale.....Nevin
Mrs. William H. King (September 22).....Geneva, N. Y.

A Necklace of Love.....Nevin
Miss A. L. Baldwin (August 26).....Jefferson, N. H.
Miss A. L. Baldwin (August 30).....Watch Hill, R. I.
Miss A. L. Baldwin (September 25).....Greenwich, Conn.

In Maytime.....
Mme. Bertha Moore (August 1).....Huddersfield, England
Miss Edith Poyntz (August 1).....Hunstanton, England
Miss Edith Poyntz (August 3).....Hunstanton, England
Miss Edith Poyntz (August 4).....Hunstanton, England

Miss Jenkins-Colyer (August 11).....Southsea, England
Miss Gertrude Macaulay (August 14).....Hunstanton, England
Miss Gertrude Macaulay (August 17).....Hunstanton, England
Miss Gertrude Macaulay (August 21).....Clacton, England
Miss Gertrude Macaulay (August 23).....Clacton, England
Mme. Bertha Moore (August 28).....Eastbourne, England

Paul Wiallard.

A PERSONAL and artistic success was scored by Paul Wiallard, the tenor, at the Paris Exposition this summer. He took part in three concerts given under the auspices of the celebrated society "L'Alliance Française," which is patronized by the French Government, and whose building was one of the features of the Exposition. He also had charge of two reception concerts given to the elite of the American visitors by Arthur Valois, one of the members of the United States Commission. Among those present were the Ambassador, General Porter, and Mrs. Porter, Mrs. Potter Palmer, Archbishop Ireland, Hon. Chauncey Depew, &c. Another concert under his direction was given by the "American National Institute," at which Massenet played some of his own compositions.

Mr. Wiallard also secured the presence and participation of Cécile Chaminade, the composer. Her works were sung by two of her best known interpreters, Mrs. Ruchini and Miss Bathoni, and by Mr. Wiallard. Others who took part were Miss Minnie Tracey, now of the American Opera Company, and Clifford A. Wiley, the American baritone, who is one of Mr. Wiallard's best pupils. Mr. Wiallard, whose reputation as a teacher is well known in this country and in Europe, has secured a temporary studio at 59 Fifth Avenue, New York.

Switzerland.

The city of Berne was lately the scene of a competition among Jödlers and Alpenhorn players. The men from the mountains defeated the men from the plains. The latter have degenerated since the opening of the railroad to the Tyrol. The prize winner of Jödel received a handsome bell for his cow. The bell gives the note F.

Gerard-Thiers will lecture on the "Technic of Musical Expression" before the Symphony Club, of Williamsport, Pa., November 29. He will also be the soloist of the Chamade concert, at the same place, Thanksgiving night.

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